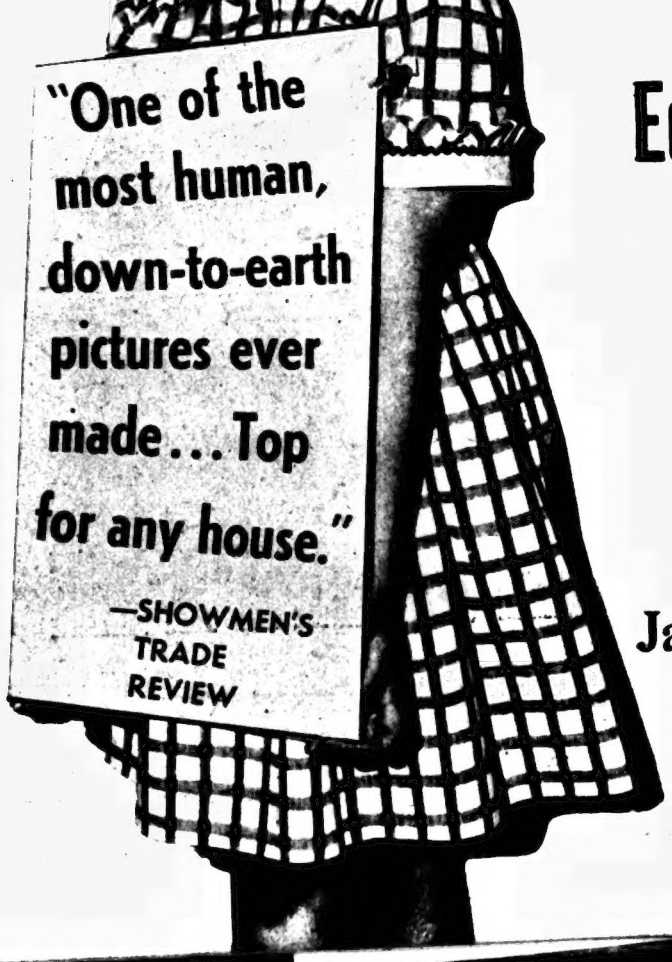
Kine WEEKLY

C.E.A. SEES THE CENSOR

—See page 3

"OUR CAST HAS BRILLIANT STARS!"



With Pride and Joy,
Metro-Goldwyn-Mayer
presents

"Our Vines Have Tender Grapes"

starring

Edward G. Robinson
Margaret O'Brien

with

James Craig
Frances Gifford
Agnes Moorehead
Jackie "BUTCH" Jenkins

Directed by Roy Rowland
Produced by Robert Sisk

A SYDNEY BOX-ORTU PRODUCTION

TRADE SHOW

Leicester Sq. Theatre
THURSDAY, OCT. 18
at 10.30 a.m.

JAMES MASON ANN TODD

in

"THE SEVENTH VEIL"

with HUGH McDERMOTT, HERBERT LOM and ALBERT LIEVEN

Directed by Compton Bennett
PRODUCED BY SYDNEY BOX

GENERAL FILM DISTRIBUTORS LTD.
127-133 Wardour Street, London, W.1

KINEMATOGRAPH WEEKLY, 11/10/1945

Kinematograph WEEKLY

No. 2,008. Thursday, October 11, 1945. Vol. 344.

BUXTON BUYS MORE KINEMAS

THE KINE. understands that Harry Buxton, Manchester exhibitor, is concluding a number of deals to extend his circuit.

No confirmation is forthcoming from Manchester, but in Wardour Street the contracts are considered to be ready for signing.

Theatres mentioned include the Picturedrome at Bognor Regis

Associated with the Bognor deal is the Pier company, owners of the Pier kinema.

Recent Buxton acquisitions in the Lancashire territory are La Scala, Manchester, reopened on Sunday last as the Roxy, the Regal, Bolton, and the Queen's, Openshaw. These three were formerly A.B.C. theatres.

Speaking at a luncheon in Manchester on October 4, Harry Buxton said that negotiations were in progress for five further theatres in Lancashire and Yorkshire.

The Roxy, Manchester, which has a seating capacity of 2,200, has been re-equipped in several directions, including projectors and sound apparatus, new curtaining and carpets.

Showman's Contest

Owing to the large number of entries submitted and the fact that some outstanding films were the subjects for exploitation during last month, judging in the KINE. Showmanship Competition for the month of September had proved unusually close.

The name of the prizewinner will not, therefore, be announced until next week's issue.

Exhibitors See Censor: Alarm at Increase in "A" Certificates

"NO CHANGE IN POLICY"

DESPITE a reassuring conference between representatives of the C.E.A. and the British Board of Film Censors, figures now officially revealed by the Board's offices show that the proportion of "A" certificates awarded to films is increasing steadily.

These are the Board's own figures:—

	U Total	U (Under 1,000 feet)	A	H	
1939		1,403	668	347	12
1940		1,173	701	275	—
1941		1,198	647	227	1
1942		1,287	676	206	1
1943		1,038	582	201	—
1944		963	545	256	—
1945 (to Aug. 31st)		612	369	243	—

Following urgent criticism from exhibitors all over the country Coun. H. Simpson and C.E.A. officials have called on Lord Tyrrell, President of the Board, and J. Brooke Wilkinson, its Secretary. The Board's policy regarding "A" and "U" films was fully discussed and it was pointed out that as the Board's certificate is accepted by licensing authorities throughout the country the basis of its decisions are always available.

It was emphasised during the conference that there has been no change in policy in grading of "A" and "U" films. Nor is any change intended.

With some points of minor detail it was suggested that the Board would naturally be sensitive to any change in public opinion that might have arisen during the years. These minor matters, however, did not materially affect the scope of the "A" or "U" category.

Borderline

It was also pointed out on behalf of the Board that many borderline films could receive a "U" certificate after the cutting of some minor incident or sequence which would not hurt the film itself. In all such cases the renter was informed of the possibility of the cutting.

Sometimes, it was emphasised, the renter himself did not trouble to make the alteration.

Following the talk, C.E.A. representatives are recommending to the General Council that the Association should put on record its preference for the "U" film wherever the "U" certificate is possible. A statement is to be sent to the K.R.S. with a request for co-operation.

It was made plain during the talks between the C.E.A. and the Censor's office that, even if all possible discisions in the borderline case resulted eventually in a "U" certificate, there would still not be any serious lessening in the number of "A" certificate films.

This, in effect, means that producers are at present making films which plainly come outside the basic provisions of the "U" film.

In a statement of the C.E.A.'s General Council the Association members who visited the B.B.F.C. make it plain that the Board has no intention of departing from its normal standards. Nor was it suggested that it should do so.

U.S.—FRANCE DEADLOCK IS WORSE: JOHNSTON TAKES OVER

THE deadlock between Hollywood and France over the showing of American films in French kinemas is now worse than ever (cables the KINE.'s New York correspondent).

At the same time Hollywood, in an effort to clarify the whole international film situation, has appointed Eric Johnston, now head of the M.P.P.D.A., as head of the Motion Picture Export Corporation which is to represent all American companies in territories where there is discrimination against Hollywood films.

Johnston is also expanding the functions of the M.P.P.D.A. to include trade procedure and labour problem reforms.

French Film Majority

Meanwhile, reports which reach the KINE. state that the deadlock between Hollywood, backed by the U.S. Government, and the French industry is now complete. The French Government has proposed that 55 per cent. of French screen time must go to French films: but the remainder will be available to all other countries.

This means that 45 per cent. of screen time would be open to competition between the major foreign production companies and no discrimination will be shown between British and U.S. films.

This suggestion is not acceptable to the U.S. producers.

In the House of Commons on Tuesday, Herbert Morrison, Lord President of the Council, informed Maurice Webb, M.P., that the Government had considered and approved the recommendations of the Hankey Committee on television and the necessary action had been put in train.

ENSA Report: Film Section Criticised

SEVENTY-FIVE per cent. of the report which a committee of ex-E.N.S.A. officials has been preparing for submission to a Government Department on E.N.S.A. administration deals with the kinema side of the organisation.

The report, which was completed on Tuesday, consists of over 35,000 words.

It is anticipated that a public inquiry into the administration of E.N.S.A. will be urged.

G.-B. Increases Dividend

Gaumont-British Picture Corporation has announced an increased profit and dividend for the year to March 31 last.

Net profit is £257,946, against £192,334, while the ordinary dividend is up from 6 per cent. to 7½ per cent., the highest in the company's history.

The 10s. ordinary shares jumped to 21s. 9d. and the "A" ordinary to 10s. 9d. following the announcement.

B. & H. Projectors to be Made in Britain

Further particulars of the deal reported by cable in the KINE. in July last between J. Arthur Rank and Bell and Howell, the equipment manufacturers, are that plans are in being for the production of the 16-mm. projector in Britain.

At the moment, a hitch has occurred in the negotiations, but it is hoped that this is capable of removal, and that production will commence before the end of this year.

FREE AND HOME AGAIN

see

BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH WEEKLY
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Challenge of Sub-Standard

WITHOUT a doubt, two subjects dominate all others at meetings of exhibitors throughout the country—the managers' section and the menace of sub-standard films.

It is with the latter and its many implications that we are concerned right now. The KINE. has already given first news that impressive plans are on foot to start a provincial sub-standard circuit in East Anglia. To-day we reveal that similar plans are being discussed in Northern Ireland.

In considering the threat of such competition we have first of all realised that sub-standard, by its very nature, can only hope to succeed in areas where there is no real commercial competition, which means, in practice, in hamlets and villages. There are, it is true, isolated communities which have grown up around war factories, but most of such places have their own private bus services to neighbouring centres and nearby kinemas are not likely to lose patronage to a rival miniature show.

Wherever travelling conditions are reasonable it is fair to hope that the impact of sub-standard on kinema business will be light.

Unfortunately, as we all know well, travelling facilities in many areas are hopelessly bad and exhibitors in such places as Devon and Cornwall, Northern Ireland and East Anglia are quite right to be alarmed at the threat.

The position is a tricky one, but one thing must be borne in mind. For the sake of the public and for the sake of the Industry, these travelling showmen must be brought into line with normal commercial kinema safety precautions.

This is the least that the public has a right to expect. Supervision to this end would protect the good name of the entire business, and it would also help to regularise the entire situation.

The necessity of such a revision is linked up with the exhibitors' steady demand for the basic Cinematograph Act of 1909 to be brought up to date.

It is an act based on safety from fire, not safety from panic. This is the danger in these unsupervised and ill-equipped sub-standard fit ups. It is urgent that legislation should be modernised to control them for the public's safety.

Long Shots

WELL, exhibitors have at last had their much-discussed meeting with the British Board of Film Censors. And judging by the report filed at the General Council meeting this week, nothing very definite emerged from it.

The number of A films is going up, and so is the alarm of exhibitors generally, confronted as they are with a steadily decreasing number of U certificates for the matinee trade.

The hard, cold fact about it all is that producers are making more subjects which almost automatically come into the A category in the Censor's clearly definite statement of policy.

Lord Tyrrell and Brooke-Wilkinson both insist that the censorship has in no way grown more severe.

THIS is as may be. With all respect to those very experienced people, the average exhibitor is likely to point out some pretty extraordinary rulings which have caused a lot of talk up and down Wardour Street in the last few months.

However, the one thing the Industry wants to save is anything that starts a clash with the censorship.

So having voiced their concern, exhibitors will now sensibly leave the whole thing to the good sense of Brooke-Wilkinson and his henchmen.

HARRY BUXTON, the Manchester exhibitor, was on the 'phone a few days ago. Wardour street insists that he is buying more and more theatres and credits him with ambitious schemes for hotels, swimming pools, and so on.

When it comes to detail Harry is like an oyster. He won't even admit that he had bought the Picturedrome down at Bognor, although everyone in Wardour Street has known it for days.

Harry has some very ambitious plans. Whether they will come off or not I do not know. If they do he will find himself with some spectacular additions to his circuit.

SAM SMITH'S sudden death was a terrible shock and brought work to a standstill up and down the entire street when the news came through on Monday afternoon.

We could all fill columns about Sam, who was a determined rooter for British pictures. He brought his company through bad times into good, and by the time he died British Lion was a major house in the Industry.

HE did many wise things and many courageous things. Now that he is dead let us remember that he was the only renter with the courage to put up the money to finish "In Which We Serve."

As a result he saved a brilliant picture and wrote a whole chapter in his own success story.

TOM O'BRIEN, M.P., returned from Paris to London this week. He has spent his two weeks' vacation as a delegate to the British T.U.C., to the World Conference of Trade Unionists.

The first principal job which he will get down to on his return will be to give the final touches to the draft of the proposed national agreement with the C.E.A.

O'Brien is contacting W. R. Fuller immediately with a view to discussing the best procedure to be adopted to present the new terms and for their subsequent national negotiations.

LIKE a volcano, the lay Press is at the moment in active eruption as far as the film Industry is concerned. These outbursts are not infrequent and the business is quite familiar with them.

This particular upheaval, though, is of more interest than usual and deserves study by producers and Industry. It falls into two categories, an attack on American films in general, and an attack on the "House on 92nd Street" in particular.

CRITICISMS of the new Fox Twentieth Century picture were stridently raised by the *Daily Mirror*, which was obviously linking the film mentally with "Objective Burma." It alleged that the British part in inventing the atom bomb was not shown in the film.

After the trade show, to which the *Mirror* stated that its reporters had gained admittance, the paper admitted its error and dropped the campaign.

Quite rightly. It was a silly stunt, with no justification behind it. In future it would be a good idea if these high-pressured Fleet Street boys knew their facts beforehand.

MEANWHILE, criticism of American films in general is more subtle and seems in the case of one group of newspapers to be linked up with an editorial policy aimed at restricting the import of some American films in order to help the dollar situation.

Luckily, there are signs that this campaign is dying down.

The best piece of knocking which has arisen in the last few days came from Denis Myers in the *Sunday Pictorial*. He reproduced prominent trade marks in his headline and suggested that Paramount's new film, "The Lost Week-end," was a sheer waste of his time.

Heigh Ho! The boys certainly take themselves seriously. Luckily, we don't.

THE hard news in Teddy Carr's story of his recent visit to Scandinavia and Holland is that by his efforts excellent Eagle-Lion distribution arrangements have been made in these areas, and the Rank policy of world distribution for British films has been brought a stage nearer realisation.

What impressed me as I listened to Teddy telling the story was his powerful conviction that the countries he visited really want British films.

HIS aim is to distribute a minimum of 30 pictures a year in these countries. This, I imagine, will depend on production facilities being increased in this country. But there is no doubt there is an eager market waiting for our films.

That should prove a powerful talking point for the B.F.C.A. in its periodic discussions with the Board of Trade on such matters as release of floor space, the provision of up-to-date equipment and the release of skilled labour.

MET Mario Zampi a few days ago. He is full of enthusiasm for Anglofilm's latest production which will be called "Gold Express." He hopes to get it on the floor at Sound City by Christmas, by which time Wesley Ruggles is scheduled to finish his musical.

IRVING ASHER, who will be remembered with affection by all studio folk for his excellent work as chief executive at the Warner Teddington studios, and later, for his association with Alex Korda, is now in London on a fortnight's leave.

He is likely to be out of U.S. Army uniform by the end of the year, and I believe he has production plans linked up in Hollywood.

AT a time when British studios are screaming their heads off for vital replacements and when productions are being held up all over the place because equipment is simply falling to pieces, I am reliably informed that there is a first-class RCA sound-recording van languishing in the grounds at Pinewood.

It belongs to the Army. Therefore it apparently cannot be used for anything as important as commercial film making.

Indeed, I am told that efforts to buy this extremely valuable property have resulted in a flurry of red tape. Meanwhile, there could have been another British picture in production.

WE may have some spectacular expansion in Del Giudice's Two Cities in the near future. Giudice has found Hanover Square much too cramping for some time, and much of the Two Cities' production organisation is run from Bourne End.

Now I hear that the organisation has almost completed negotiations to buy new premises, and the staff will be on the move shortly.

SYDNEY WYNNE, journalist and publicist, has now joined Del Giudice in charge of his public relations. Wynne is a live wire with contacts in the most austere places.

During the war he was director of public relations at the Ministry of Supply. An experienced organiser, he has had quite a lot of experience on documentary films while at the Ministry.

He will handle Two Cities' steadily expanding affairs at the highest level.

EVERYONE is talking about the carpenter at Denham who is alleged to have arrived late one day and found himself starting a week's work as a Roman soldier in "Cæsar and Cleopatra" by mistake.

The yarn is in such wide circulation that I was told it five times last week. Everyone concerned swears it is true.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Screaching for the Stars

YRIL FEATHERINGSTONE-HAUGH (pronounced "Phoof") is said to be the newest of screen sensations. Launched as a counter-blast to such husky voiced ladies as Garbo, Dietrich and Bacall, Yril brings a new freshness to the screen as the first soprano voiced male lead—we are excepting, of course, a number of our better known West End juveniles.

Adopting the current craze of chopping off the first letter of the Christian name, the "E" being silent as in Lisabeth Scott, Cyril has taken the more intriguing—don't you agree my dears?—name of Yril, and where Lauren Bacall is sultry, Yril is frigid, so frigid in fact, that many people think he is giving them the "aire." Again in the fashion, or *à la mode*, as we used to say in our student days in La Plume de ma Tante the bistro up on the Place Poisson Mort avec Parfume, the habit of using nicknames like "The Voice," "The Shape" and, in the case of Lisabeth, "The Menace," Yril, because of his coldness, has been christened "The Stiff."

Meanwhile, keeping abreast of the times, Paramount is going one better by launching the first Lady baritone, Gertie Gigglewick—"The Hulk." The launching will take place immediately a certain new 45,000-ton battleship vacates the slipway.

Jeames Promoted

THE oldest inhabitant of Chiddingfold who recently appeared in crowd scenes for "The Years Between," has been telling the Press: ". . . I have always worked for the gentry, but I'd rather work for the film people."

"Tho' once with the gentry I'd jobs,
Don't think that I'm one of your snobs.
For I'm through with the gentry,
And I'm out of the 'pentry'
Since I've met all the top-hole film nobs."

Financial Notes

"SCREENCOMBER," one of the trade's leading economists—Arthur Bonk would no more think of consulting the stars than do a big deal on our advice—has often been asked why it is that foreign British producers invariably spend more on their productions than our native born ones.

It is mainly a matter of international currency. Our foreign British producers, used to the metric system, are quite unable to understand English currency, so that when an Englishman spends in pounds they naturally spend in units of ten pounds, which naturally add up when you substitute tens of thousands for thousands and so on upwards.

There are exceptions, of course, where such quickie producers as Pascal, Korda or del Guidice are concerned. It is said of the latter that he rushed the production on "Henry 'V' through at such speed that he inspired a well known advertisement, "That's del —that was!"

The Managers' Association is the liveliest topic of debate at C.E.A. branch meetings. The whole subject is front-line film Industry news. The "Kine." takes no sides, but presents every legitimate viewpoint. To-day we publish exclusively the C.M.A. official attitude written by general secretary W. Pember.

The C.E.A. Managers' Section Can't Possibly Help Managers!

By W. L. PEMBER, Secretary of the C.M.A.

THE last thing I would wish to do at the moment is to antagonise the leaders of the C.E.A., particularly as discussions are pending between the C.E.A. and the C.M.A. But the official launching of the managers' section leaves me no alternative but to make certain comments about the issue at stake.

Clearly, the managers' section within the C.E.A. is that body's alternative to recognising the movement created by the managers themselves.

W. PEMBER

It is necessary for me to emphasise that the C.M.A. has expressed, both directly to the C.E.A. and in an official pamphlet circulated to managers, its desire to co-operate with the C.E.A. in tackling the many problems that face exhibitors and managers alike.

It is also necessary to stress that this desire on the part of the C.M.A. is sincere beyond question; no people could have the interests of the Industry more at heart than the men who played so great a part in building it up, and whose standard of living depends on its assured prosperity.

In view of this, it is disturbing to reflect that the managers were not even consulted about the new scheme; and if my post-bag is any criterion, there is widespread indignation among them as a result. It is difficult to escape the conclusion that the omission was deliberate; and it would seem to imply that those who conceived and launched the scheme had such a poor opinion of the managers' sense of responsibility that they couldn't be trusted to decide for themselves. The alternative implication is that the sponsors realised in advance that the managers' verdict would be unfavourable, and decided to "pull a fast one."

The fact stands out that the managers have had the scheme imposed upon them; and, in my view, that fact constitutes a serious reflection upon a body of men who prove their mental capacity and trustworthiness every day of their lives.

THIS is exemplified in the first point of the letter sent to nominee managers by the C.E.A.: "A separate section of the C.E.A. has now come into being *to which you belong* (my italics) without any extra subscription." Not, mark you, to which you *may* belong. The sentence is positive. There is no qualification, no option. The effect of this, even if a majority of nominee managers refuse to have any truck with the scheme, means that *all* the nominee managers *can* be *counted as members of the separate section.*

In other words, the nominee managers are practically conscripted.

THE first requisite of any organisation formed to negotiate with employers about wages and working conditions is that it should be completely free from all possibility of being influenced or controlled by the employers. It is fundamental. By the test of this principle alone the C.E.A. scheme stands condemned, despite the plausible assurances of "autonomy."

The second requisite is that the organisation should be so constituted that it can avail its members of the protection afforded by the Trade Union Acts. There is no question about this in the case of the C.M.A. Until recently it was a section of a registered trade union (N.A.T.K.E.); but it is now a separate trade union by virtue of the new constitution and rules adopted at the Annual Conference in September, and is in process of being registered as such.

The C.E.A. is also a trade union, but with a vital difference. It is an *employers'* trade union. It exists to promote and protect the interests of the people to whom the managers sell their labour. It follows that in the event of a conflict of interests between the employers and the managers, the C.E.A. would, by its very nature, tend to throw its weight in with the employers *against* the managers. To argue otherwise would be illogical.

ACCORDING to the September C.E.A. Report, the managers' section would "have the same rights of appeal with arbitration award as appertains in any other body." That is the kind of fact that is described in an old saying as a lie and a half. It is true that the section could approach the Ministry of Labour and ask for an award—*but would it?*

Would an employees' section of an employers' organisation be likely to do that? And would the employers feel disposed to give their managers time off for the protracted negotiations that would be necessary, having previously rejected their demands?

And what could the Ministry officials make of Section Representative Tom Snooks putting the case for the managers with one breath, and Circuit Nominee Tom Snooks putting the case for his employer with the next?

The C.E.A. cannot have it both ways, any more than poor Tom Snooks; and the managers have to decide for the movement freely organised by men from their own ranks, or for the movement foisted upon them by the employers. *That* is the issue that confronts them. The choice cannot be escaped for long. The issue will have to be decided.

As the C.E.A. has rightly said, the next move is with the managers. For their own sakes, it is to be hoped that the lessons of the past have not been lost upon them, and that they are fully alive to the great opportunity that now presents itself to them.

Re-issue from the "KINE."

"BAD copies are still causing exhibitors considerable annoyance; but the problem is not a new one. After the last war the Industry was faced with this problem in its reconstruction programme. This week's peep at the 1945 post-war counterpart is taken from a feature article in the KINE. of November 28, 1918:—

One of the innumerable evils for which "the war" is no longer a valid excuse is a poor film service. It will be no long time before the renter will be unable to ascribe to scarcity of labour and materials and to the difficulties of war transport all the shortcomings in delivery and, in particular, condition, which have been such a feature of the Trade for the last three years.

The exhibitor, too, who returns films in ribbons, or who fails to return them in proper time will miss those useful allies—the substitute operator and the poor train service.

We are approaching the day when the renter will demand as a legal right, duly provided for in his contract, prompt delivery and first-class condition of every film delivered to him.

Birmingham Justices Agree to a Standard Authority Note

THE introduction of "a Standard form of Note of Authority" agreed to at the meeting with the Joint Committee of the Local Branch of the C.E.A. and the Birmingham Justices does not mean any alteration in the regulations. B. C. Muggleton, Secretary of the branch, explained that hitherto a licensee of a kinema was only required to write out a note of authority to his deputy in his own language.

Now the Joint Committee has agreed upon "a Standard form" upon which must be given the full name of the deputy who "Is hereby nominated by me as a responsible person to act from the ..... 194 ... to the ..... 194..., (or at all times) in my absence from the above-named kinema. It is to be understood that on such occasions he will be in charge of and upon the premises during the whole of the time the house is open to the public and that he will not be engaged in any duties which will prevent him from exercising general supervision of the premises."

There has not been any change in the status of the "responsible person" to whom the note of authority may be given.

NEW M-G-M HEAD OFFICE PURCHASED

M-G-M has acquired new premises in the West End of London through the property agents, D. E. and J. Levy. It has bought an important property at 57/58, St. James's Street, Piccadilly, S.W.

In 1939 Sam Eckman, Jun., announced that M-G-M had acquired a big building site in Shaftesbury Avenue. In view of present conditions in the building trade the company has had to abandon the project.

Alternative accommodation has become urgently necessary, and S. Eckman yesterday stated that he had completed negotiations for the building in St. James's Street.

Built by Holland, Hannen and Cubitt, the building was not quite completed when war broke out. It was later requisitioned by a Government department and M-G-M plans to take over the building as soon as it is de-requisitioned.

Plans provide for a private theatre for preview purposes with complete arrangements for staff welfare, including an up-to-date canteen. M-G-M film storage, despatch and repair will remain at Rickmansworth.

Margaret Marshall

Margaret Marshall, publicity manager of Two Cities, has given birth to a son, David, who weighed a little over 6 lb. when he made his début last Friday.

David is the third child for Margaret and Bill Batchelor.

Charles Coburn is a gambler in Universal's SHADY LADY, in which he appears with James Burke. An early G.F.D. presentation

THE MAN WHO MADE BRITISH LION

THE death took place this week of S. W. ("Sam") Smith, chairman and managing director of British Lion. He was 58 years old and had been working at home following his recent illness until very shortly before his death, which occurred suddenly.

Sam Smith will be remembered not only for his business achievements, which were not inconsiderable, but also for his genial personality. He began his film career while in Canada in 1910, when he personally conducted road shows of British films throughout the Dominion.

No Circuits

At that time there were few kinemas in Canada and no circuits. In collaboration with the Allen brothers, he built up the first Canadian kinema chain and founded strong business connections with the Dominion which he has maintained ever since.

In this country Mr. Smith established Napoleon Films, which started the long series of British productions with which his name was associated.

The Government's quota proposals led to a number of flotations, and in one month—November, 1927—three companies were registered—Whitehall Studios, British Filmcraft, British Lion and British International Pictures, which were followed in succeeding months by other companies. Of all these only British Lion and B.I.P. (in its present form) now exist.

Sam added a small chapter to film history when he persuaded Edgar Wallace that his books were good screen material and induced him to join him as chairman of British Lion. The company, after many vicissitudes before the war, ultimately prospered and more than justified its promoters' foresight and well-founded optimism.

The talkies indeed furnished fresh fields for Sam Smith's enterprise and Beaconsfield Studios were rarely empty until they were requisitioned in 1940.

His biggest and pluckiest deal was the acquisition of the British rights of the Noel Coward film "In Which We Serve."

The other outstanding point in Sam's career was his deal with Republic Pictures of America. His association with this producing company began when it was a comparatively humble concern, but he was quick to appreciate possibilities which have since been fulfilled.

Mr. Smith had made important plans for post-war British production, and one of his most recent deals was the acquisition in association with John Corfield of the Worton Hall Studios.

He was a member of the Film Advisory Committee to the Board of Trade, 1934, and was President of the K.R.S. for three years, 1940-43.

His Family

Sam Smith leaves a wife, who is well known in film circles, and two daughters, both of whom were in the Services during the war, and one of whom was recently married. His mother, to whom he was devoted, is still alive and over 80 years old.

A memorial service will be held at Abbey Road Synagogue this (Thursday) afternoon at 2.30 p.m.

As a result of his work in the past two or three years, which reached its peak with his recent visit to America, Sam leaves behind him a firmly established organisation in British Lion which has never been in a more sound position.

D.R. SUNDAY LICENCE WITHHELD

"No Longer Necessary"

THE first recorded instance of a Sunday opening licence granted under the Emergency Powers Defence Regulations, being withdrawn, is reported from Wells, Somerset.

James Nicholson, manager of the Regal (Cinema Accessories, Ltd.), applied at the Petty Sessions on October 2 for the renewal of the licence originally granted October 14, 1941.

It was stated that Sunday opening was desirable to provide entertainment for troops returning to the district and awaiting demobilisation. Sunday opening was the theatre's war service to the public. The profits were virtually confiscated by the State.

The opposition, representing church and various welfare organisations, agreed that when the licence was granted there was a large number of military in the district. The position had changed, the troops had gone and were not likely to return.

In rejecting the application the Mayor said the licence was granted as a military expedient which did not now exist.

SYDNEY WYNNE JOINS TWO CITIES

SYDNEY WYNNE, Director of Public Relations at the Ministry of Supply, has been released in order to take over public relations work for Two Cities Films.

Wynne is an author (using pseudonyms, because he prefers it that way) and journalist who has specialised in public relations for the past seven years.

At the Ministry of Supply he has been associated with the production of more than 60 technical and training films which have been widely used in industry. Frank Green being the officer primarily responsible for both preparation and distribution.

Earlier, Sydney Wynne was in the gas industry's public relations set-up, and previously he had been special writer on the *Daily Herald*—doing everything from City features to crime stories, and including leader writing and foreign correspondence.

U.S. STRIKERS TO APPEAL TO WORLD T.U.

The Hollywood set decorators' strike is now in its seventh month.

The KINE. New York correspondent cables that strikers intend to appeal to the World Federation of Trade Unions, which is meeting now in Paris, asking it to consider a world-wide boycott of Hollywood pictures to force a suitable settlement.

FOREIGN SALES CHIEF LOOKS OVER LONDON

ONE of the main concerns of Joseph A. McConville, general foreign manager of Columbia, who has just arrived in this country for a prolonged stay that will take in a tour of the Continent, is the investigation of the possibilities of 16-mm. film.

His other business concerns the expansion of Columbia's British production, as soon as space, material and labour permit, and a study of distribution possibilities on the Continent.

The big development in 16-mm. technique and apparatus during the war, said McConville, has all Hollywood interested. He believed that, properly controlled, a new field could be opened up that would not affect, and might even eventually augment, the 35-mm. market.

In McConville's opinion there must be early co-operation between all interested parties, including the C.E.A. and producers, if 16-mm. is to be handled to the benefit of all sections of the Industry. Unless this happens, he said, "It would be much better to break up all 16-mm. equipment and forget it.

There is, of course, an immense field in educational pictures on sub-standard, but Columbia is more interested in entertainment pictures at this stage. He gave an assurance that any moves Columbia might make would be effected so as to preserve the 35-mm. markets.

U.S. NEWSREELS CUT CONTROLS

But British Reels Must Wait

The U.S. newsreels are dissolving the United Newsreel Corporation, the war time newsreel foreign distribution pool, according to the KINE. New York correspondent.

The newsreels' European pool, in which all companies shared footage film, is also to end.

In London, however, a KINE. staff reporter was told that no change in the pool system of footage allocation to British newsreels is likely to take effect for some time because of raw stock shortage.

The Newsreel Association will meet in two weeks' time to discuss the possibility of disbanding the pool coverage of events system at present being operated in this country.

New Irish Kinema is Nearly Ready

The new kinema at Rathdowney, Eire, started in April last for J. Kelly and J. Egan, of Portlaoghise, will be ready in about three weeks' time. It will seat 700 people.

There is already a kinema in the town, the Agricultural Hall, run for many years by T. White.

Gene Tierney and Clem Langan as they appear in DRAGONWYCK, a new 20th-Fox film

Projector Shortage Reduces Sub-standard Competition

WHILE the C.E.A. is expecting to discuss the whole 16-mm. field with the K.R.S., fear that competition from sub-standard mobile units may menace country kinemas is somewhat lessened after inquiries into the number of projectors which will be available in the near future.

It is understood that the Ministry of Education is a high priority buyer of any equipment, needing it to fit out schools and training colleges.

Reports on the condition of such equipment are not encouraging and a great deal of reconditioning will be necessary before they can be fit for use.

Some exhibitors, meanwhile, feel that the best way of handling the threat of sub-standard competition is to control the field by getting a financial interest in the companies.

Meanwhile, the C.E.A. is seeking to discuss the whole problem of exhibition of 16-mm. films and sub-standard equipment with the K.R.S.

Ulster Plans

From Ulster the local KINE. correspondent reports that exhibitors are facing competition from a series of companies who are trying to plan a tour for showing 16-mm. films. At the moment the plan is in its initial stages.

They are drawing up their circuit so as to arrange complete tours for each of the six units they propose to operate. Every town or village where there is no kinema is to be placed in the schedule for at least two shows a week and possibly more.

The C.E.A. is negotiating for the acquisition of accommodation in Wallace House, Wardour Street. It is expected that they will move in in November.

M-G-M WILL HANDLE TWENTY FOREIGN FILMS

ARTHUR LOEW has announced in New York that the Metro-Goldwyn-Mayer organisation will distribute 20 foreign feature films throughout the world in the coming season (cables the KINE.'s New York correspondent). These extra releases will be made up of Mexican, French, Swiss and other European features.

In London, Sam Eckman, Jun., head of M-G-M, told the KINE. that Metro will distribute these properties throughout Britain.

He was able to give the first five titles.

The first two pictures will be Mexican: "Maria Candelaria," starring Dolores del Rio, and "El Penon de las Enimas."

The next two will be French: "Remarques," starring Jean Gabin, and "Goupi Main Rouge."

A Swiss film, "Past Chance," is expected to reach London in the next few days and may possibly receive a playing date at the Empire in the fairly near future.

C.E.A. Rule VII

Rule vii (5) of the Cinematograph Exhibitors' Association came before the General Council on Wednesday from a report of the Legal, Finance and Parliamentary Committee.

The rule is the one under which the General Council governs the Association and directs its policy, and the Committee's Report included the offering of advice upon the constitutional position arising from requests for resolutions which would have the effect of limiting the General Council's power.

Liverpool C.M.A. Attacks the Managers' Section

STRONG criticism of the formation by the C.E.A. of a managers' section was voiced at Sunday's meeting of the Liverpool branch C.M.A. at Liverpool.

"Whether you like it or not there are quite a number of managers present at this meeting who are members of that section," said chairman E. Appleton (St. James P.H., Liverpool). To his mind this was a travesty of democracy.

"You were not consulted; your ideas were not sought; your opinion not requested, but you are pitchforked, or shall I say conscripted, into a so-called managers' section without the right of appeal to which even a criminal is entitled. They have even conscripted certain exhibitors and directors of companies into this section.

"The C.E.A. said of the C.M.A. that it could not function as an autonomous body so long as it remained a section of the N.A.T.K.E. How can the new managers' section function as an autonomous body if it is a section of the C.E.A.? Surely, if it was not possible with one it is not possible with the other?"

Under Which Flag?

Mr. APPLETON pointed out the C.E.A rule which debarred manager nominees from voting on matters affecting themselves.

It was up to the managers to decide "under which flag" they would serve—the C.M.A., an unfettered trade union, or on a so-called trade trade union in the conduct of which they had no voice.

During the discussion, Mr. Appleton read to the meeting the "very interesting" editorial "Under Which Flag?" in the "Kine. Weekly" of September 20.

J. C. KENNELLY (Astoria, Walton) pointed out that the C.E.A. Federation idea came up in the same frightening way as the managers' section, but the C.M.A. saw it off and would do the same with the new section.

Will Be Registered

E. JONES (Empress, Tuebrook) said that even the C.E.A. now realised that managers must have their own organisation.

From the general secretary (W. L. Pember), J. C. Kennelly, a member of the Central Committee of the C.M.A., received a letter stating that W. R. Fuller, of the C.E.A., had intimated that his General Council desired information regarding the present status of the C.M.A.—whether they were registered as a trade union, or if not, requesting particulars of the constitution. Mr. Pember recommended the registering of the C.M.A. as soon as possible.

Social Committee

After discussion on a proposal to hold a social function, the following social sub-committee was appointed to go into the matter: A. Crossland (Rialto), E. Holmes (Premier, Old Swan), J. C. Kennelly (Astoria, Walton), H. Gent (Hippodrome, West Derby Road), B. Goodman (Trocadero, Liverpool), F. Standish (G.-B. relief manager), J. Bennett (Casino, Kensington).

The suggestion was made that subscriptions should be payable weekly instead of quarterly.

Comprehensive report of the annual conference of the C.M.A. at Glasgow was given by secretary J. G. Owens (Abbey, Wavertree) and J. Bennett (Casino, Kensington).

The next meeting will be held on November 4.

B

Belfast Police Committee Changes Its Mind

OFFICIAL'S LETTER

BELFAST Police Committee has climbed down. It had refused to renew two licences for church halls to open on Sundays for variety and other stage shows after these licences had been granted by the Recorder on an appeal: but now it has changed its mind.

Its legal advisers had told the committee that if it refused to renew these licences and the halls took the matter to appeal, the Police Committee this time would be liable to be surcharged with the cost of the legal proceedings.

The Police Committee then wrote to the Attorney-General for Northern Ireland, the Rt. Hon. William Lowry, K.C., M.P., to receive a deputation to discuss their legal position.

Attorney-General's Reply

He replied: "I have received your letter informing me that at a meeting of the Police Committee a resolution was passed asking me to receive a deputation from the Police Committee with regard to its legal position in this connection with the granting of entertainment licences under Section 31 of the Local Government Act of 1934.

"Frankly—and I should be glad if you would inform the Police Committee of my views—I cannot see any useful purpose would be served by my receiving a deputation with regard to the legal position of the committee. The section of the Act which you cite appears to me to be tolerably clear, and even if it were not I am satisfied that the committee has the very best legal advisers in the Town Clerk and the Town Solicitor. I am sure the committee must realise that it is its duty to accept the advice of the accredited law officers of the Corporation.

"My Duty"

"My duty is to advise His Majesty's Government when called upon to do so, and I shall be very careful, as I have always been, never to place myself in a position which might be embarrassing to the Government, any local authority or myself. Please make it quite clear to your committee that it is not want of courtesy on my part that impels me to refuse to receive the suggested deputation. Indeed, my regard for any committee of the Belfast Corporation is such that it enables me to say that the safe thing for any committee to do is to follow the advise of its accredited and, I know, competent advisers."

The committee then unanimously agreed to renew the two licences, but in the next month it will have a batch of fresh ones, and it is more than likely that these will compel it to take the matter to appeal by refusing them on their merits.

In the meantime the Protestant Action and other societies are still protesting against the issue of the licences.

Dana Andrews and Jeanne Crain have important roles in 20th-Fox's STATE FAIR, for trade show on Wednesday, October 10

ILLEGAL TO NAME CULPRITS ON THE SCREEN

ACCORDING to W. Weatherup, a Belfast Stipendiary magistrate, names and addresses of patrons who are convicted for offences in a kinema, if thrown on the screen, are actionable.

This was said in Belfast Court, when he fined Thomas J. Lewis 10s., and Rodney J. McConnell and Samuel Todd 5s. each—all of Byron Place, Belfast, for disorderly conduct in the Crumlin Cinema, Belfast.

When Todd's mother told the magistrate that the kinema had shown previously on the screen names and addresses of people who had been convicted of similar offences and asked if the kinema was entitled to do this, Mr. Weatherup told D. Johnston, representing the kinema, that he should advise his clients in this respect, as in his opinion an action could be taken for doing so.

BAR COMMITTEE HAS PROBLEM OVER A.B.C.

After the meeting of the North Western branch of the C.E.A. in Liverpool on Friday, the Inequitable Bars Committee will meet to discuss the Regent (A.B.C.), Crosby, and the Embassy (Wigan Entertainments). Freshfield.

Business to be reported to the branch includes correspondence with N.A.T.K.E. about Sunday opening conditions at Crewe, St. Helens and Southport; Sunday opening hours at Birkenhead; Birkenhead annual licences; Liverpool licensing sessions; changes of nominees, Hippodrome, Wrexham, from H. D. Moorhouse to E. Birkhead (manager), and Grand, Crewe, from R. Barnett to R. Wright (manager).

Leicester Film Society has selected K. Knight as its chairman, J. R. Cottrill as film secretary, and C. S. Purnell as general secretary.

A.T.O. MEETING WELL ATTENDED

The monthly A.T.O. meeting was attended by the largest number of members yet recorded. Robinson Cleaver presided until the chairman, Robbin Richmond, who had been detained, took over.

Miss Phyllis Stein, of Bernstein's musical department, and Leslie Spurling were visitors.

Sydney Amos and Alex Taylor, of the Union, Luton, were elected members.

Four organists at present in the Forces, Harold Smart, son of "Charlie," Stanley Smith, Arthur Lord and Ronald Rogers were also elected.

Fred Curzon resigned from the Benevolent Board owing to pressure of work. Mr. Spurling gave a short speech on the "Future of the Cinema Organ."

U.S. EXHIBITORS POLL TO CHOOSE TEN NEW STAR

U.S. exhibitors have been busy taking part in the *Motion Picture Herald* nationwide poll to determine the "Stars of To-morrow," and these are the names they have selected in the order of their box-office merit:—

1, Dane Clark ("Destination Tokyo"); 2, Jeanne Crain ("Home in Indiana"); 3, Keenan Wynn ("See Here, Private Hargrove"); 4, Peggy Ann Garner ("Tree Grows in Brooklyn"); 5, Cornel Wilde ("A Song to Remember"); 6, Tom Drake ("Meet Me in St. Louis"); 7, Lon McCallister ("Home in Indiana"); 8, Diana Lynn ("The Miracle of Morgan's Creek"); 9, Marilyn Maxwell ("Between Two Women"); 10, William Eythe ("Song of Bernadette").

EMPLOYEES WILL OPPOSE XMAS SHOWS

NOTTINGHAM N.A.T.K.E. ELECTS DEPUTATION

CHRISTMAS Day opening of kinemas and theatres in Nottingham is to be opposed by employees, who are to send a deputation to the Licensing Justices.

This decision was reached at a joint meeting of the theatre and kinemas branches in Nottingham of the N.A.T.K.E., at which E. Williams presided.

No Troops

C. B. Kirk, secretary of the kinema branch, told the E.N.E. representative afterwards that in view of the fact that there were few troops to entertain and no evacuees that they should take joint action to oppose Christmas Day opening. They appointed F. Parker (secretary of the theatre branch) and himself as the deputation to the Licensing Justices. A letter was to be sent to the Town Clerk immediately.

"The meeting felt that this procedure was constitutional because a deadlock exists between the employers and ourselves over this matter," he said.

"The employers intend to apply for permission to open, and we as the representative body for the employees, intend to oppose."

JUNIOR MISS WAS "PRECOCIOUS"

—So Eire Censor Bans Her Visit

The 20th Century-Fox film, "Junior Miss," starring Peggy Ann Garner, has been rejected by Richard Hayes, censor for Eire, on the grounds that the young star is too "precocious."

20th-Fox is, however, appealing against this decision.

Said He Was Paramount Cameraman

An American soldier, Sergeant Charles F. Noonan, of the 82nd Airborne Division, U.S. Army, was alleged to have claimed to have been a Paramount cameraman in Hollywood. He was found guilty at Cork Circuit Court of fraud.

Another U.S. soldier, Sergeant Felix O. Farra, and a Dublin woman, Patricia Doucey, who were jointly charged with conspiracy, were acquitted.

It was stated that after visiting James G. Powers, the American Vice-Consul in Cork, and telling him that he was visiting Ireland to take pictures for the U.S. Army to be shown to the troops in France. Powers obliged Noonan with three blank cheques, one of which he cashed for £250 at a bank in Cork.

The cheque was worthless.

Two days after cashing the cheque Noonan tried to cash a second cheque for £250.

He was arrested in Galway.

Sentence on the accused was postponed for ten days.

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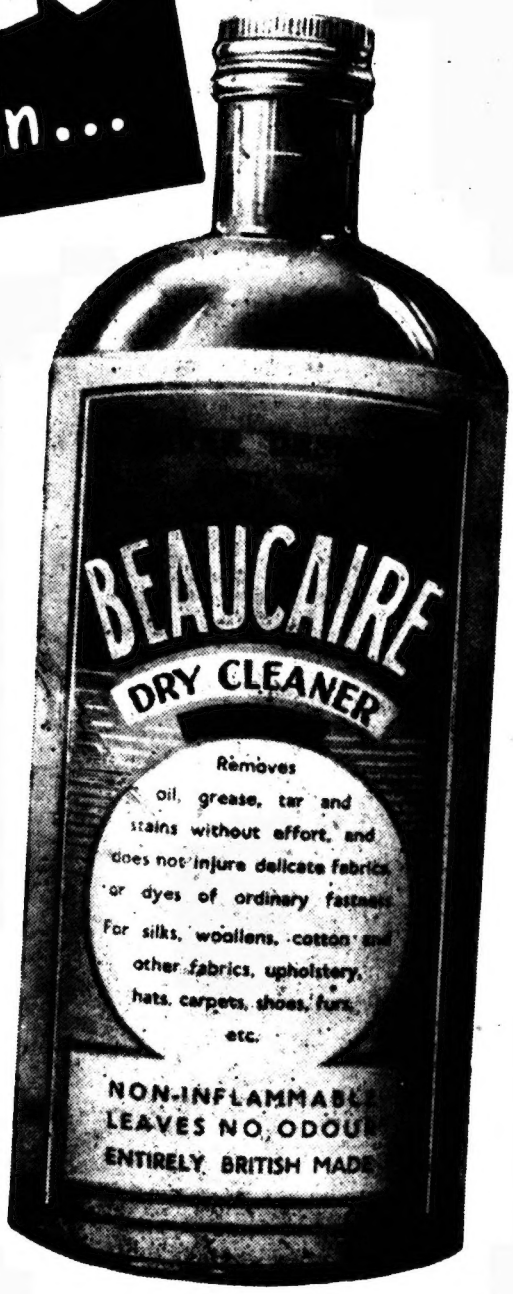

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C—9-12

INTERNATIONAL FILM RENTERS

THOMAS MITCHELL
EDNA BEST
FREDDIE BARTHOLOMEW

SWISS FAMILY ROBINSON

Ⓤ

From the Novel by-
JOHANN DAVID WYSS

Directed by
EDWARD LUDWIG

LITTLE MEN

Ⓤ

From the Novel by LOUISA MAY ALCOTT
Directed by NORMAN Z. McLEOD
Starring

KAY FRANCIS
JACK OAKIE
GEORGE BANCROFT

Tom Brown's Schooldays

(U)

from the World Famous Novel
by THOMAS HUGHES

WITH

SIR CEDRIC HARDWICKE
FREDDIE BARTHOLOMEW
Jimmy Lydon

Directed by ROBERT STEVENSON

THE WEDDING NIGHT

(A)

A Sam Goldwyn Production
Directed by KING VIDOR
Starring

GARY COOPER

6 HOPALONG CASSIDYS

Starring WILLIAM BOYD AND GEORGE (GABBY) HAYES

all (U) *Certificate*

HOPALONG CASSIDY
HEART OF THE WEST
THE EAGLES BROOD
BAR 20 RIDES AGAIN
CALL OF THE PRAIRIE
THREE ON THE TRAIL

THEY BREAK UP FIXTURES AND THROW THEM OVER THE CIRCLE

Hooliganism Threat: Rentals are too High: Give Us More "U's"

HOOLIGANISM in Grimsby kinemas has recently been a cause for very serious concern, it was reported at the September meeting of the North Lincolnshire branch, at the Jubilee, Scunthorpe.

R. B. Jones said that there had been two serious instances on Saturday night.

Charles Clow said that a gang, who were not unknown to the police, had been concerned.

"At one kinema an electric light and fitting was wrenched from the staircase wall and thrown over the circle on to the people sitting below," he said. "At another house four men were fighting with their coats off in a packed house."

It was decided that the chairman and the secretary should interview the chief constable of Grimsby and the chairman of the Watch Committee on the matter.

Film Rental Protest

THERE was a considerable debate on the question of film hire.

Some members expressed the view that the terms asked for to-day were out of all proportion, and that an attempt should be made to resist such terms.

The SECRETARY said this had been tried in other areas, but there had always been one person who broke away. He also pointed out that supply and demand affected the issue.

Head office was asked to tackle the problem, and it was recommended that a committee of men of strong character should be formed for this purpose.

Stand-by Programmes Are Still Required

AFTER a discussion on stand-by programmes it was decided to write W. R. Fuller, the General Secretary, with a view to obtaining the sanction of the K.R.S. for such programmes in the North Lincs area.

It was felt that Grimsby, Scunthorpe and Brigg were isolated geographically, and the difficulty was enhanced by the indifferent train service to Leeds, which were both arguments in favour of the proposal.

The opinion was expressed that the K.R.S. should be pressed to allow at least two programmes in each town at one kinema, to be drawn on by any kinema which was in difficulties.

B.B.F.C. Deputation

AFTER D. HEUGHAN had reported on the case put up by Coun. Simpson for more "U" films, the branch decided to give their full support to the move.

The hope was expressed that the officers deputed to meet the British Board of Film Censors would press this urgent matter, as it was felt that the "A" rating of many films was absurd.

Managers' Section Approved

THE SECRETARY reported on the Managers' Section of the C.E.A., and the CHAIRMAN recalled that the branch had been more or less the pioneers of a managers' organisation. He hoped they would back the proposal up.

Mr. JONES pointed to the excellent achievements made by managers getting together in Grimsby.

On the proposition of Mr. BLANK, seconded by Mr. HOLTON, it was decided to endorse the General Council's action in forming a special section for managers.

Children's Prices O.K.

AFTER hearing statements from Mr. Clow and Mr. Heughan, the Chairman said he was quite satisfied about the Children's Clubs held at the Plaza and Savoy, Grimsby. At neither were prices below sixpence.

Delayed Crossovers

THE Secretary was instructed to write to the Leeds branch of the K.R.S. about the late arrival of some films in Grimsby.

It was pointed out that films placed on the 7.50 a.m. train from Leeds via Doncaster did not arrive until late at night, whereas those on the 10.15 a.m. via Retford arrived at 2 p.m.

Charity Appeals

AUTHORITY was given for collections to be taken in kinemas by the St. John Ambulance Brigade on October 22, but when a letter was received asking for a slide in connection with the Religion and Life Week in Grimsby Mr. Heughan said he did not agree as the churches were always opposed to the Industry.

Members, however, pointed out that Canon Marsden (Vicar of Grimsby) and the church had helped Sunday opening and it was agreed to leave the matter to individual discretion.

Co-op Hosts

BEFORE the business of the meeting was opened the members stood in silence as a tribute to the late George Kasoni, G.-B. and Area Superintendent, who had died since the last meeting.

Members were entertained to lunch by the Scunthorpe Co-operative Society.

T. D. Bell presided and was supported by C. Clow (secretary), R. B. Jones, D. Heughan, A. Blank, J. B. O'Keefe, G. R. Holton, H. E. Manton, C. W. Stokes, T. D. Harling, and J. E. King.

WAS MANAGING-DIRECTOR FOR TWENTY YEARS

Percy Wilson, who for over twenty years has been managing director of the Northern Picture Co. West Hartlepool, died at his home at Rushiford, near Bishop Auckland, County Durham.

He leaves a widow.

Wilson was known in London and in the North East, having considerable interests in the Industry.

A. C. Sanderson, of West Hartlepool, has been appointed to the board of the Northern Pictures, and T. C. West, the manager of the Northern Cinema, York Road, West Hartlepool will be in charge of all bookings.

At Birkenhead Watch Committee application was made for the opening hours of kinemas on Sundays to be from 5 p.m. to 10 p.m. throughout the year. The application was granted for the period of the current licences.

N. LINCS

"Her Lucky Night"

The Andrew Sisters sing a number of new songs in HER LUCKY NIGHT, the new O.F.D. picture, which will be Trade shown on Wednesday.

G.F.D. NAMES HAROLD PLAISTER'S SUCCESSOR

ALAN HIBBERT-JONES, who has succeeded Harold Plaister as publicity manager of General Film Distributors, has been attached to the advertising profession since the outset of his career. He made his debut handling radio publicity for the one-time Sterling Telephone Company.

Subsequently he joined the advertising department of the General Electric Company, but afterwards secured an appointment with the Temple Press, in association with *The Motor*, *The Aeroplane*, and other specialised journals. This post he held for over thirteen years. In addition, he has had varied journalistic interests.

Prior to his appointment Hibbert-Jones was with G.F.D. as assistant to his predecessor.

Bristol Licences Transferred

Licences of all kinemas in the city were renewed at the Bristol Licensing Session on the existing conditions.

The licensees of the following houses were transferred:—Odeon, Winterstoke Road, to Stephen Sanders; Knowle Picture House, to J. F. Mongiardine; Bedminster Town Hall, to Mrs. Daisy Irene Pope; Carlton Kinema, Westbury-on-Trym, to Charles H. F. Harrison, and the Victoria Rooms to Col. P. L. Vining.

MANAGER TO PAY £100 FINES

For Embezzling from Emery Circuit

Formerly manager of the Queen's Picture House, West Bromwich, Kenneth Staniforth Williams, whose address was given as Queen's Park Road, Heywood (Lancs), was fined £50 on each of two summonses, at West Bromwich on Thursday last week, for embezzling sums of £87 19s. 2d. and £50 0s. 5d. respectively, belonging to the Emery circuit.

Williams, who pleaded guilty, was also ordered to pay 10 guineas costs.

On his behalf, Sidney Smith explained that Williams foolishly took his employers' money in the belief that he would be able to pay it back.

GUERNSEY S.O. IS THREATENED

A temporary extension of S.O. until January, 1946, h... been granted Guernsey's three ... nemas by the island's Royal Cou...

When Sunday qpen... was granted on October 1 by th... Guernsey Government, two loca... clergymen protested and sugges... that performances on Sundays ... should be restricted to Service p... connel with shows for civilians on... "pro-ceeds for charity basis."

Court Advocates Gar... and Martel, speaking for G... mont Palace and Regal manager... spec-tively—(A. R. Carter an... Eric Snelling)—stressed that ... nday opening did not interfere ... h re-ligious services and kept ... oung people off the streets.

Since the island's liberati... from the Nazis the Regal had pl... d to capacity houses, 21 Sunday ... ield-ing total attendances of ...0,000 people.

RENTERS THREATEN TO STOP TRADE SHOWS

Poor Attendance at Provincial Trade Shows

THE Managers' Section; Revision of Emergency Measures; and the possibility of 20th Century-Fox Film Co. discontinuing its local Trade shows were the chief topics discussed by the members of the Birmingham and Midlands branch of the C.E.A. at its monthly meeting on September 28.

B. T. Davis (chairman) presided, and arising out of his report on the last meeting of the General Council, consideration was given to the formation of a separate section for managers. The official report gives little, if any, indication of the views of members, the matter being dismissed as follows:—

"This invoked a long discussion and divergent views were expressed. The one point which required clarification was the definition of 'a manager.'"

Eventually, on the proposition of Capt. S. W. Clift, seconded by Leslie Holderness, it was resolved that this branch approves the formation of a separate section of the Association for managers.

The Chairman then announced the decisions arrived at by the first post-war meeting of the Joint Committee of the branch and the Licensing Justices in regard to the Emergency Measures. These were as follows:—

Emergency Measures

Kinemas may open at 10 a.m. on week-days. Association members expressed desire that general opening hour of 10 a.m. should continue. Justices, however, decided upon 10 a.m. for town houses and 12 noon for suburban houses; separate applications to be made for children's clubs or other special performances.

Sunday hours, 3 p.m. to 9 p.m., permanent Sunday opening between 3 p.m. and 9 p.m. was strongly urged, the Justices, however, recommend continuation as an emergency measure only, without prejudice to decision when hours finally settled.

Employment of women as first and second operators.—Continuance recommended.

Usherettes and boy trainees, minimum age.—It was decided to continue the minimum age of 15 for the time being; minimum age of 16, however, to be restored as soon as possible.

Employees may work on consecutive Sundays. To remain for the time being.

Qualified fire women allowed to be in charge of fire appliances.—To continue as an emergency regulation. Justices not disposed to accept as a permanent arrangement.

Fifty per cent. of staff to be trained in first-aid. Justices to recommend relaxation of condition to provide that at least one member of the staff trained in first-aid should be always available.

Fire fighting and the control of crowds.—Staff training and drill no longer to be insisted upon; licensees to be held responsible for competency of staffs.

Person in charge of kinemas.—Question of standard form for Notes of Authority discussed. Form suggested by Justices welcomed and accepted by Association. To be printed and circulated by F. C. Muggleton, the secretary.

Fox Trade Show Protest

ON the question of Trade shows, H. B. Lane reported that the 20th Century-Fox was in the view of the alleged poor attendance of exhibitors, considering the discontinuance of Trade showing some of their films. He had pointed out to Vic Jones, their Birmingham manager, that with the clashing of Trade shows it was quite impossible for exhibitors to attend two or three shows on the same morning. It was their practice to send accredited representatives, and he should not conclude because he did not see exhibitors there that they were not represented.

Members felt very strongly that all films should be Trade shown, and the Secretary was requested to forward a letter of protest to Mr. Jones.

Local Hospital Appeal

RECENTLY, the branch appointed a sub-committee to consider the question of arranging an annual collection in aid of local hospitals and other charities, including the *Birmingham Mail* Christmas Tree Fund.

A. G. May announced that the sub-committee recommended that the appeal should be known as the "Birmingham Hospitals and Charities Appeal—Organised by the C.E.A." It was particularly emphasised that no part whatever of this collection would be devoted to kinema charities.

It was proposed that this year the collection should be confined to the area previously covered by the fund, and that a meeting of all managers in the area should be called shortly to invite their support.

Certain expenses would be incurred in the initial stages in the provision of collecting boxes, stationery, etc., and it was recommended that all kinemas be invited to subscribe to an "Expenses Fund," so that the whole of the amount collected from patrons could be donated without any deduction whatever.

A circular letter would be issued to all proprietors inviting subscriptions based upon their C.E.A. classification.

It was also recommended that invitations be issued to become patrons on payment of a sum of not less than £50.

Mr. May mentioned that Leslie Holderness had immediately offered to become the first patron.

The recommendations of the sub-committee were unanimously approved.

C.T.B.F. Collection

IT was reported that the Justices had approved the proposal for an annual kinema Trade charity collection, to be made from seat to seat in all the houses during the whole of one week, the proceeds to be donated among local charities as decided by the Emergency Committee of the association.

Existing arrangements as to individual and national collections are to continue, but the aim is to the limitation of appeals in the kinemas. The subject is to be discussed further in 12 months' time.

Approval was given to the request for publicity by means of slides for the "Poppy Day" collection, and members were strongly recommended to give this appeal every possible support.

Critic's Remarks Resented

THE branch, according to the official report, took "strong exception to the remarks of T. C. Kemp, *Birmingham Mail and Post* dramatic critic when speaking at the University Overseas Club" on September 25.

Continued at foot of next column

BIRMINGHAM

Universal Comedy

Peggy Ryan and Leon Errol as they appear in BABES ON SWING STREET (G.F.D.), a new Universal musical, to be trade shown on Tuesday

Soviet Prepares Its Five-Year Kinema Plan

SEATING TO BE DOUBLED

By L. Bolshakov

ACCORDING to a report recently issued by the Cinematography Committee of the U.S.S.R., the Soviet industry is preparing for considerable post-war developments in both presentation and production.

In the next five years the number of kinemas in the U.S.S.R. will be doubled, the big cities alone will be building 500 new super-kinemas, of which Moscow will have fifty.

Now that many of the studios are resuming production, the number of films scheduled has increased to considerable proportions.

Mosfilm Studios alone expect to be turning out 40 features annually within the next couple of years.

Other studios functioning again are Lenfilm, Kiev, Odessa, Yalta, Riga and Tashkent.

The main theme of most Soviet films now in the making is still the war.

Many historical and biographical features are being made, including two important subjects by Eisenstein and Pudovkin.

There will, however, be plenty of comedies, one of which, "Spring," directed by G. Alexandrov, has the popular star, Lynbov Orlova, in the lead.

Screen version of a number of Russian and foreign classics are also contemplated.

The Soviet stereoscopic studio inaugurated this year is still busy on "Robinson Crusoe," which is being filmed by Andrievsky on the shores of the Black Sea.

The technical studio formerly employed on war training films is now making popular films about musicians, actors, artists and scientists.

It is hoped to turn out many more colour films, experiments during the war will bear useful fruit.

Continued from previous column

The Secretary was requested to forward a letter of protest to Lord Iliffe, and also to send a copy of the report to W. R. Fuller, the General Secretary, for appropriate action.

Shows for Wounded

THE Secretary reported that a cheque for £122, the balance standing to the credit of the branch fund for the entertainment of wounded Service personnel, had been forwarded to the Alexandra Musical Society to be applied in payment of transport of wounded Service personnel to places of entertainment, and supplying duty free cigarettes to local Service hospitals.

In addition to a letter from the society expressing appreciation of the members' generosity, numerous appreciative letters had also been received from local Service hospitals acknowledging gifts of cigarettes.

The secretary was requested to convey to W. H. Bull (hon. treasurer) and Leo Edgar (Midland manager, Eagle-Lion), who were seriously ill, the sympathy and good wishes of all members.

The Irish Film Society

The Irish Film Society started in Dublin with not more than forty members a few years ago is expanding all over the country. Societies now exist in Leix and Waterford, and a branch, with at least one hundred members has been formed recently in Drogheda.

The Society's Dublin season opens at the Theatre de Luxe on October 13, when "Education du Prince," a French comedy, will be supported by "Children of the City," a documentary on juvenile delinquency in Scotland: "Bharata Natyam," an exposition of Indian folk dances, and a Disney cartoon.

D

STAND-BY IN CORNWALL:
DOUBTS ABOUT FILM HIRE

DEVON & CORNWALL

West Country Exhibitors Accept Managers' Section After Close Vote: "Lopsided Trade Union"

BY only a narrow vote Devon and Cornwall members at their recent branch meeting agreed a motion that the recommendation of the General Council on the formation of a C.E.A. Managers' Section should come into operation in the Devon and Cornwall area for trial.

Introducing the subject, Coun. Leslie G. Hill, who presided, emphasised that the whole question was difficult, but they had to come to some sort of provisional compromise, which at this time seemed to be in the best interests of the Association.

He recalled how, following various approaches by the C.M.A. and afterwards by the C.M.F., it had been thought best to inaugurate a special section for managers into a separate section.

A rule to that effect was amended, but it was subsequently turned down by the Registrar of Friendly Societies who agreed to register only part of the rule, and it was intimated that he had no power to introduce sections in a trade union without the rules having been amended accordingly.

No amendment in the rules was made as to what that separate section should be, because it was desired to admit the managers to membership first and make the rules afterwards.

The Legal, Finance and Parliamentary Committee had had it under review and the result was by no means unanimous, but it was in a majority. There were varying opinions by branches as to the wisdom of doing it.

Help Your Managers

"I put it to you that it is far better for the C.E.A. to be in a position where they can help not only themselves but their very valuable employees, the managers, than to remain aloof and allow another union to do something to improve conditions which we are only too ready to do," he said. "There is the argument, of course, that we are employers; let the employees, if we can class managers as employees, do their own organising."

All the General Council was asking was for the branch to accept the recommendations that would establish a separate section for managers.

In Devon and Cornwall, he said, it would mean that all managers who are eligible would be notified that they had accepted the recommendation, and they would be invited to a meeting to start them off.

Managers would then elect their own chairman and convener. Managers were now members of the C.E.A. in so far as, under present rules, no manager who was not a nominee could be a member of the separate section. If later it was deemed advisable to alter the rules to admit other managers, it would be done.

W. FARRANT GILLEY said the scheme would not work and was a bad one. It would be better if the managers combined and had their own union. As he saw it, it was nothing to do with the C.E.A.

W. J. PICKLES, J.P., said it was a mistake from the beginning.

H. M. WILLIAMS said that in his view it was a very lopsided sort of trade union. He felt the union was an Aunt Sally to draw off the power of the trade union first in the field—the N.A.T.K.E. He suggested that the General Council's recommendation should not be adopted by the branch.

The CHAIRMAN urged consideration of national aspects, and pointed out that if the C.M.A., which was not registered as a trade union, had only 50 members in the country they could get a Wages Board Tribunal award.

He agreed there were snags, but they would be well advised to adopt the recommendation and give it a trial.

More to Gain

MAURICE PRINCE confessed to being surprised when the question was sprung on them by the General Council, as rank-and-file delegates knew nothing in advance of the meeting.

Nevertheless, after hearing the arguments, he came to the conclusion that the Association had more to gain by adopting the suggestion than by rejecting it. If it worked, a terrific achievement would have been made. He suggested that those who were not wholeheartedly in favour of the proposal might at any rate consider it worth trying.

E. O. ARKER said managers were under the wing of the N.A.T.K.E. at present, and were now partly under the wing of the C.E.A.

G. DANIELS suggested that prior to the next meeting nominees should be asked to call a meeting of managers, so that the branch might know their reaction to the whole situation.

Stand-by Programmes

THE withdrawal of stand-by programmes was also considered, and in view of the unique position of Devon and Cornwall it was decided to suggest that there should still be standbys in the area.

The CHAIRMAN said they must make out a case if they thought there might be hardship by the withdrawal of such programmes.

MAURICE PRINCE did not think it desirable that the discussion should be reported in the Press until they knew what was being done elsewhere.

G. DANIELS stated that in West Cornwall they still had stand-bys, and had had to use them twice in the last two months. So far as St. Ives was concerned, they would like to be considered as an exceptional case.

Mr. DANIELS then complained that owing to the alleged shortage of staff at Cardiff the condition of some films was so bad that at times they could not be shown. Once in the last four months they had received a copy of a first feature with a reel of another film in it.

C. J. BUROW said his experience was that if a bad copy was received in Tavistock it was impossible to get another one down until mid-day next day. They had not got a stand-by, but had not been let down more than six times during the war. If anything happened now they would be sunk.

Film Hire

ON the question of film hire, the CHAIRMAN said this was an inopportune time to discuss the subject, as it was largely dictated by supply and demand. If the supply was bigger, film hire would go down; but in his view film hire would be largely determined by the success or otherwise of the Lease-Lend negotiations.

H. M. WILLIAMS said it was not only American films they were asked too much for, but British films as well.

G. DANIELS inquired whether, if they passed a resolution, as he saw some branches had done, that there should be nothing above 40 per cent., to what degree would it be carried out by that branch?

The CHAIRMAN: Probably to the same extent as the 50 per cent.

C. J. BUROW alleged that the main offenders were those who had British films. No action was taken.

Question of E.T.

REGARDING the Entertainments Tax campaign, the CHAIRMAN stated that they had no intimation of what would take place, but he could not see any Chancellor of the Exchequer agreeing to a reduction now.

G. DANIELS wondered what part the increased dividends of big circuits was having on the feelings of the Chancellor. One read that the circuits were making more profits.

The CHAIRMAN took it that the branch was satisfied that the committee was handling the tax question well.

W. FARRANT GILLEY: I think it is a very excellent effort. I should not, however, like any remarks reported from this meeting that would have an adverse effect. We must look ahead. Receipts are falling. It was the Americans who were spending the money in the kinemas. If we can get some reduction in the tax we shall need it in the future.

Sub-standard Threat

ATTENTION to the severe competition to be expected from 16-mm. films was drawn by the CHAIRMAN, who observed they could not blame anyone for supplying a market which would prove so profitable.

As 35mm. exhibitors, however, they had to do all they could to protect their interests, because they had to remember that 16-mm. films could be shown anywhere, and under present legislation they had no power to stop them.

C. J. BUROW recalled a show he once went to where approach to the hall was up an ordinary staircase with difficult corners, while underneath was a place filled with hay. The stairs had open treads, and he sometimes wondered what would have happened if a mischievous boy had thrown a match into the hay.

No action was taken.

N.A.T.K.E. Request

TO bring the branch in line with other parts of the country it was decided to accept N.A.T.K.E.'s request for amended working conditions in connection with Sunday opening, to take effect from November 5.

Several members complained of the difficulties of getting projectionists released from their war-time jobs, particularly the N.F.S.

E. O. PARKER pointed out that National Service Officers seemed unable to help in any way.

On the proposition of P. MYOTT it was decided that the matter should be referred to W. R. Fuller, so that the question could be discussed at the next General Council meeting.

Wednesday's Trade Show

Martha O'Driscoll and Noah Beery jun., as they appear in G.F.D.'s HER LUCKY NIGHT, which will be trade shown on Wednesday, and (left) Fay Bainter, Vivien Blaine and Charles Winninger, as they appear in STATE FAIR (20th Fox)

MANAGERS' SECTION RECEIVES AN APATHETIC RECEPTION

"Women Make a Ramp of Cheap Admission of Children"

DISCUSSION by the Bristol branch C.E.A. at its meeting last week was largely occupied with "bulk booking" of children's cheap seats, and the managers' section. There was very little enthusiasm shown over the new managers' section, but it was decided to adopt a "wait and see" policy.

The Chairman (F. G. W. Chamberlain) presided.

The question of the number of children to be admtted with one adult at cheap children's prices was raised by A. B. ATKINSON, who said that in one district of the city exhibitors had agreed that only two children should be admitted with one adult. The agreement had been adhered to rigidly, but recently complaints had been received about it as houses in other parts had placed no limit on the number of children admitted. He thought there should be some agreement between all exhibitors on the matter.

The CHAIRMAN agreed there should be a standard rule made.

Sometimes a Ramp

It was pointed out that in some parts of the country women were making this sort of thing a ramp. A woman would gather a number of children together to take them to the pictures, she would get the admission price for the children from the parents, and as she obtained full prices from them and got the children admitted to the kinema at half-price she not only got her own admission free of cost but actually made a cash profit on the transaction.

The meeting decided to defer further discussion until the next meeting, and asked the circuit nominees present to obtain the opinions of their head offices.

Stand-by Programmes

ON the matter of the calling-in of stand-by programmes by the renters, the CHAIRMAN pointed out that many exhibitors had always held stand-by programmes.

Mr. ROGERS said most exhibitors had received a request from the renters to return any films held as stand-by programmes during the emergency, but exhibitors who wanted to retain a stand-by programme could apply direct to the renter.

Managers' Section Question

Mr. ROGERS gave particulars of the C.E.A. managers' section as explained at the last General Council meeting.

V. FRENCH said it appeared that managers who were nominees automatically became members of the section without being asked.

Mr. ROGERS said that seemed to be the case. It appeared that the branch secretaries would act as local secretaries to the section, but he did not know whether they had been asked if they were willing to undertake the work.

A question was asked as to what would happen if every manager joined the C.M.A. and did not want the managers' section?

Mr. ROGERS said the C.M.A. was not registered as a trade union and was not a negotiating body.

Coun. GEORGE REES thought it gave an opportunity for managers to combine.

S. W. SAVERY, the branch secretary, advised members to wait and see what would happen.

Tax and Business Decline

DURING a discussion on the Entertainment Tax, BERT RIEGO declared that the peak period in entertainment had passed.

The CHAIRMAN pointed out that Entertainment Tax returns had increased, to which Mr. RIEGO replied that the figure included the peak period.

E. H. COLLINS thought it would be the small country houses that would feel the decline in business first of all, and that something should be done for them.

A. B. ATKINSON agreed with Mr. Collins the kinemas in the big towns would not feel the decline so much or so soon as the small places in the country. He thought figures should be prepared in support of the small kinemas.

Support for Midlands

IN connection with the resolutions on film hire which are to be considered by the General Purposes Committee, the meeting decided to support the suggestions of the Birmingham branch.

Staff Payment Problems

IN connection with the request of the local branch of the N.A.T.K.E. regarding Sunday conditions in certain towns in the branch area, which has been before the branch at previous meetings, it was decided that an agreement should be made on the same lines as the existing Bristol agreement on the matter.

The previous Monday had been third V.E. Day in Bristol, and a question was asked regarding staffs who had worked on that day.

The CHAIRMAN said employees should be given a day off in place of that day or paid double wages.

It was pointed out that in some cases employees had already received a day off, and the CHAIRMAN said in those cases exhibitors were clear.

C.T.B.F.

G. H. BLACKBURN, branch treasurer, said the Benevolent Fund collecting-box, passed round at branch meetings, had yielded another £10 3s. 10d.

It was decided to hold the next meeting on October 24.

Personal Tribute

THE Chairman, COUN. F. G. W. CHAMBERLAIN, before starting on the business of the meeting, referred in sympathetic terms to the death of F. C. Pugsley, a director of a local kinema company, and members stood in silence as a mark of sympathy.

Welcoming Percy Milsom, of the Portsmouth and Isle of Wight branch, who was present as a visitor, Mr. CHAMBERLAIN expressed the pleasure members felt at having him there that day.

As a result of collections at the Gaumont, Hippodrome and the Pavilion kinemas, Middlesbrough, the Soldiers', Sailors', and Airmen's Families Association benefit by £87 1s. 3d.

BRISTOL

Ziegfeld Follies

A dancing sequence from Metro's Ziegfeld Follies, shortly to be shown in Britain

NOTTINGHAM WILL WRITE TO K.R.S. ON STAND-DOWN

MEMBERS of the Notts and Derby branch discussed the withdrawal of stand-by programmes when they met last week under the chairmanship of J. Langham Brown.

A letter from the K.R.S. justifying the withdrawal and asking for details of hardship, was read and considered.

Members who felt that they should retain a stand-by programme were asked to send their reason to the K.R.S. in London.

The CHAIRMAN announced that he had succeeded in securing the release from an Ordnance factory of a key worker through the intervention of the Nottingham branch of the Board of Trade.

The City Treasurer's receipt for the cheque in respect of additional Sunday Opening seating levies on Nottingham kinemas was reported.

A request from a KINE. representative that he be permitted to attend branch meetings was considered and declined.

A member asked the branch to consider inviting Mr. Mugglеton to address members on rating matters; it was resolved that he be asked to prepare a written note on the principles of kinema rating.

The General Purposes Committee of the Association, it was announced, had approved the West Lancs suggestion that the General Council ascertain the views of branches on the present tendency to increased charges for film hire.

The importance of this topic was emphasised by H. ELTON, who drew attention to the publication of a revised policy to be adopted by a leading firm of American renters. It would be a simple matter, he said, to put suggestions forward to the General Council, but it had to be established that the suggestions were capable of being carried out.

It was decided that a special general meeting of the branch should be convened for the purpose of dealing with this question, the date to be fixed by F. A. PRIOR.

The G.C. Report

J. POLLARD, who submitted the General Council report, referred to the dangers of 16-mm. shows competing with commercial kinemas, and said that this matter had been discussed with Arthur Rank, and the C.E.A. would interview the K.R.S. on the matter.

Mr. POLLARD said that in his view this very serious problem would vitally affect kinemas, particularly in suburban and rural areas.

The Managers' Section of the C.E.A. was now in being, and on request branch secretaries would convene meetings of those entitled to membership.

On the question of Entertainments Tax a letter had been sent to the Chancellor of the Exchequer.

Application had been made to the Board of Trade for permission to import stocks of rectifying valves from Holland.

Projectionists' Classes

H. B. HARRIS reported on an interview with P. Lord, Assistant Director of Education for Nottingham City, in regard to training classes for projectionists.

Mr. Claxton had been appointed instructor for the technical side of the course, which would be split into two classes, to be held on Wednesday mornings at Nottingham University College, one class being for beginners and the other for selected students who had shown promise. No fees would be required, and details would be circulated.

The CHAIRMAN stated that Mr. Lord had taken a keen interest in the course, and he hoped members would encourage their junior projectionists to take advantage of it. Chesterfield and Derby classes were recommencing, and had every prospect of another successful year's work.

Requests for Charity

The SECRETARY stated that the branch had been asked to take collections for the British Sailors' Society, and it was decided that this should be done early in December.

It was also decided that screen publicity should be given Nottingham's Thanksgiving Week, from October 13 to 20, and Mrs. Shapeero's request for showing slides advertising a St. John Ambulance exhibition in Nottingham was granted.

WARNER STUDIOS AT BURBANK WORKING AT FULL PRESSURE

Technicolor "Night and Day" Heads Quintette Now on Floor

WITH the switchover from war time to peace time production still by no means complete, the Warner Brothers' studios at Burbank are yet humming with an activity which challenges any pre-war peak period. This is announced in a message to Max Milder in London from executive producer Jack L. Warner.

Six films are currently on the floor, with five in preparation and ten further are in the final cutting and dubbing stages.

The current quintette is dominated by "Night and Day," the story in Technicolor of composer Cole Porter's life and music, in which Cary Grant and Alexis Smith star. With this in the making and "Rhapsody in Blue," the film on George Gershwin's career. Trade shown here recently, Warners have made doubly certain of outclassing such previous musical successes as "Yankee Doodle Dandy" and "This is the Army."

Cole Porter Cavalcade

On Irving Berlin's suggestion that the career of Cole Porter would provide outstanding screen material, Jack L. Warner paid £75,000 for the rights to the story of the composer's life and to whatever of his musical compositions were required.

The production promises to be a cavalcade of all that was best in the story of show business in the years 1914 to 1940. The majority of Cole Porter's hit tunes are identified with successful stage shows: and Warners are introducing about 20 or 30 such tunes in their appropriate settings.

Singers lined up include Mary Martin, herself discovered by Cole Porter; Ginny Simms; Cary Grant, singing for the first time on the screen; Monty Wooley, who is also making his début as a vocalist; Eve Arden and Jane Wyman.

A production of an entirely different type now on the floor at Burbank is "The Confidential Agent," in which Charles Boer and Lauren Bacall are starred. Adapted from the novel by Graham Greene, this is a tingling mystery drama, the action of which takes place in London and on the Continent. It will be the first of Warner's topical post-war subjects, and promises to be another example of the company's "results through release-timing" policy, which garnered such a box-office harvest for "Casablanca" and "Hotel Berlin."

Jerome Kern Numbers

In "The Man I Love" Ida Lupino takes as leading man Robert Alda, who gained the part following his performance in "Rhapsody in Blue." In her rôle of night club entertainer Miss Lupino has the chance to sing on the screen for the first time. She puts over the Jerome Kern numbers "Why Was I Born?" "Don't Ever Leave Me" and "My Bill." Others of the major parts are taken by Bruce Bennett and Andrea King, with Martha Vickers, Dolores Moran and Warren Douglas also featured. Raoul Walsh is directing. In "Never Say Good-bye," Errol Flynn has Eleanor Parker for the leading feminine rôle as a young widow embarrassed by the would-be helpfulness of her infant daughter, who takes it upon herself to write in her mother's name to a lonely marine, an act which precipitates a sequence of hilarious complications. Eight-year-old Patti Brady plays the problem child. James Kern is handling the picture.

Giving Sydney Greenstreet one of his relatively rare rôles, in which he is on the side of law and order—he is a C.I.D. man—"The Verdict" is based on Israel Zangwill's novel, "The Big Bow Mystery." Also starred are Peter Lorre and Joan Lorring, with George Coulouris.

This list of films on the Burbank floor is rounded out by "Her Kind of Man," drama with music. Dane Clark, portraying a cynical Broadway columnist, is teamed with Faye Emerson.

Five Preparing

Meantime, the art department is busy on five subjects for early production: "Happiness"; "Silver Lining," the big-scale biography of musical comedy star Marilyn Miller; "Fog Over London"; "Humoresque"; and "The Frontiersman."

Varied Subjects

Of the pictures in the final stages a few may be mentioned to indicate the variety and scope of the Warner peacetime programme. There is "San Antonio," large-scale Western in Technicolor.: "The Big Sleep" is an underworld thriller drawing on Humphrey Bogart and Lauren Bacall and handled by producer-director Howard Hawks. Another Technicolor film is "The Time, The Place, and the Girl," comedy with music, starring Dennis Morgan, Jack Carson, Janis Paige and Martha Vickers, and "A Stolen Life," in which Bette Davis had a dual rôle.

These subjects assure exhibitors that the policy of stepping up Warner releases to 24 in 1946, already announced by Max Milder is no short-term one.

HE MANAGED PONTYPOOL THEATRES

The death has occurred of Fred Kelsall, of The Gables, Ruth Road, Pontypool Road, who was the general manager for Pontypool Theatres, which embraces five kinemas in the Pontypool area. Up to a few days before his death he had hoped to preside at a dinner at Cardiff.

A native of Rotherham, his early days were spent in the printing trade, but he soon turned to kinema work, and at the time of his death was chairman of the South Wales and Monmouthshire branch of the C.E.A.

Kelsall took a prominent part in the work of local charities. He was a keen member of the Pontypool Rotary Club and a president of the Garndiffaith Gleemen Male Voice Party.

SHELTERS AS FILM STORES

Air raid shelters in Newcastle-on-Tyne are to be put to use in the film business.

Plans have been approved by the Corporation for converting shelters in Railway Street into film stores for the Metro-Gaumont Pictures, Ltd.

New Universal Picture

Rod Cameron and Vivian Austin star in TRIGGER TRAIL (Universal-G.F.D.), to be Trade shown on Wednesday

Paramount Announces Five Trade Shows of New Films

PARAMOUNT announces the Trade shows of five more pictures, a line-up which includes the screen version of the Richard Henry Dana sea classic, "Two Years Before the Mast," and a reissue of one of the studio's greatest films, "Lives of a Bengal Lancer."

"Follow That Woman" is one of those rapid-fire murder mysteries with a humorous touch that are so popular nowadays. William Gargan and Nancy Kelly are teamed in this story of a private detective who is drafted and his attractive young wife who tries to carry on his business, with exciting results. Lew Landers directed.

Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing and C .Aubrey Smith head the cast of "Lives of a Bengal Lancer," the spectacular and thrilling story of adventure and heroism on the famous North-West frontier of India. Henry Hathaway directed.

Mystery with a Smile

"Midnight Manhunt," directed by William Thomas, is another murder mystery, with thrills, chills and action. William Gargan, Ann Savage, Leo Gorcey, Don Beddoe, Paul Hurst and George Zucco head the cast, and the story concerns a gangster with 5,000 dollars on his head who is found dead in a New York wax museum. The search for the gangster's body, which has a disconcerting habit of disappearing and reappearing, makes for plenty of excitement and not a little humour.

"Hold That Blonde" co-stars Veronica Lake and Eddie Bracken in a racy comedy about a young banking heir who suffers from kleptomania and is advised that a romance will cure him. George Marshall—the man who made "Incendiary Blonde"—has tried to create speed, action, surprises and a generous tongue-in-cheek treatment of other mystery melodramas which have taken themselves seriously.

Sea Adventure

"Two Years Before the Mast," based on the famous novel by Richard Henry Dana, is an adaptation of a perennial favourite of generations of schoolboys. A blue-ribbon cast is headed by Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald, Howard da Silva, Albert Dekker, Esther Fernandez, Luis Van Rooten and Darryl Hickman.

The colourful story, under John Farrow's skilful direction, carries the players who are travelling on the brig *Pilgrim* around Cape Horn to California on a voyage marked by adventure, hardships and a touching love story.

Director Farrow, who is a Commander in the Royal Canadian Navy, conducted a school of seamanship to familiarise his actors with sea-going practice and idiom.

The picture was shot in the sequence of the story. The gradually deteriorating effects of the gruelling voyage had to be mirrored in the appearance of the players. Hair and beards remained uncut during filming to mark the progress of time.

Paramount Trade Show List

THESE shows will be held in the Paramount Private Theatre. Dates and times are as follows:—

"Follow That Woman," Tuesday, October 16, at 10.30 a.m.

"Lives of a Bengal Lancer," Wednesday, October 17, at 10.30 a.m. and 2.30 p.m.

"Midnight Manhunt," Tuesday, October 23, at 10.30 a.m.

"Hold That Blonde," Friday, October 26, at 10.30 a.m.

"Two Years Before the Mast," Tuesday, October 30, at 10.30 a.m. and 2.30 p.m.

RAN A SILENT FILM SHOW

The death has taken place in Belfast of Humphrey Barron, a pioneer of the Trade, both in silent and talking film days.

With his father and brothers, Jimmy, Bob and Fred, he built the Picture House, Belfast, and later brought the first talkies to Northern Ireland. He was also a director of other kinemas, including the Regal Cinema, Portadown.

TWO STORIES FROM INSIDE LIBERATED EUROPE

E. Carr Ties Up N. Europe for Rank Eagle-Lion Product

ARTHUR RANK pictures are assured of distribution throughout Scandinavia and Holland as a result of negotiations carried out by E. T. Carr, Eagle-Lion chief, during his recent tour of these countries.

The products of any other concern who wished would also be handled by Eagle-Lion, provided that the films had good quality. Carr made it clear that his organisation is determined to concentrate on quality in films exported. It is that is considered a major factor in the present success being enjoyed by British films abroad.

Carr's arrangements, as well as the establishment of Eagle-Lion branch offices in Holland, Denmark and Sweden, include agency agreements in Norway and Finland. He has appointed Major David Dobie, ex-sales manager of First National, as supervisory representative for the Scandinavian countries.

In Norway, Kommunenes Films, a co-operative organisation which controls all distribution and 95 per cent. of theatres, has been given the sole distribution of Eagle-Lion product.

In Finland, Paarsavi, an organisation that has been agent for Rank concerns for many years, will look after Eagle Lion's business.

Carr made the following appointments in respect of the new Eagle-Lion branches: In Denmark, Ingolf Madeson, ex-United Artists representative, will be managing director.

In Sweden Likewise

In Sweden, William Bendz, ex-managing director of Ultra Films, has a similar job; and in Holland the new managing director is Job Weening, ex-vice-president of Paramount in that country.

Carr hopes that during the first year of operation a minimum of thirty films will be exported to those countries, and expects a return of about 7 per cent. of the English gross per picture—at a conservative estimate. World returns, he added, exclusive of North

Continued in next column

and South America, should produce 40 to 50 per cent. of grosses obtained in this country.

British films are doing "fantastic business" in the Scandinavian countries, said Carr. Five-week runs are quite common, and very much longer runs still in the smaller halls.

Carr estimates that there are upwards of 2,000 kinemas in Sweden; 381 now open in Holland; 252 now open in Norway; 400 in Finland, and 215 in Denmark.

They are all eager to show British pictures.

After a few weeks' work at headquarters, Carr will set off on a tour of Italy and the Balkans with similar objects as those just achieved in view.

Brian Donlevy and Alan Ladd have the leading roles in Paramount's TWO YEARS BEFORE THE MAST, which will be Trade shown soon

OL BOYS PLAN A LUNCH

The Council of the Lancashire Cinema Boys' Association met at Manchester last week and decided to hold the President's Luncheon on November 16 at the Birch Private Club, Longsight, Manchester 13.

There will be a snooker match in the afternoon for the Gratton Mills (20th Century - Fox) Challenge Cup.

A committee comprising R. T. St... (president), Vic Millgate and V. ... DeNiff (Ogden Theatres) was appointed to inquire into the possibility of holding a Trade dance on pre-war lines at Manchester in December or January.

CZECHOSLOVAKIA HAS NATIONALISED ITS FILMS

THE Government here has nationalised the film Industry before plans have even been made to nationalise heavy and key industries. This is evidence of the importance that the Government attaches to the value of films in society.

Within a few weeks of the end of the war a Bill was passed and members in all sections of the film business read :—

"The right to operate film studios, produce kinematograph films, run film laboratories, distribute, publicly demonstrate, export and import films belongs exclusively to the State.

"The entire property of all enterprises concerned with film production (including building, equipment and rights) are appropriated by the State.

"Former owners (with the exception of Germans, Hungarians and traitors) will receive compensation."

It was a drastic move, but the whole Industry is making rapid progress, unhindered by conflicting views.

A Minister's Job

The film business is now controlled by the Minister of Information.

To help him in his administration the Minister has nominated nine representatives, each responsible for one section of the business. There is a representative for directing production, another man controls exhibition, and so on.

These nine representatives are only holding temporary office. In due course a body will be set up, called "Film Company." It will be wholly State controlled, operating all the Czechoslovak film industry.

The Czechoslovak Industry is not as small as some readers in England may imagine.

The main studios are in Prague. Thirteen sound stages provide facilities for the continuous production of seven full-length feature films. Actually, the capacity is about 50 films a year. That is adequate for the present rate of home market consumption.

During the war the Germans obviously planned to make Prague a film centre, equipping the studios with the most up-to-date apparatus. This, considering the studios cover a space of 40,000 square feet, the largest stage being 8,000 square feet, is not surprising.

Distribution

The nationalisation of the Industry will make it possible for the Government to co-ordinate the repairs to damaged kinemas. Out of nearly 2,000 houses only 500 are at present able to put on a show.

The Government is selecting foreign films with considerable care. It is determined to allow only the best foreign films into the country.

Dr. Elbl, head of the Ministry's Film Import and Export section, has recently been in London. He was in touch with British producers, selecting a number of films for sub-titling and dubbing, which will be shown to the Czech people.

The Czechoslovak Government does not intend to exclude outside interests. That has been made clear by its action in renting the modern studios, Barrandow, in Prague. The Russian unit produced the first Russian colour film on these three rented stages.

This film, "The Little Flower of Stone" will be finished by the end of the year when the Russians will start on a second colour film, "The Trousseau with Monogrammes." Mosfilm is producing both of these pictures.

The technicians have settled down to the new conditions. They like the unity that nationalisation has given them, and together they have already stepped up production capacity of the Czechoslovak Industry.

. . . AND IN LONDON A "KINE" STAFF REPORTER WRITES ABOUT

HOW THEY BOUGHT THE FILMS

The Czechoslovak Government has completed an agreement with the British Film Producers' Association to buy 65 British films this year.

Most of these films have been prepared by the Czechoslovak Ministry of Industry and Commerce, which built a special sub-titling laboratory in London for this purpose.

London Visit

In the last few days the representatives for the import and export of films for Czechoslovakia, Jindrich Elbl, who has the power of attorney of the Czechoslovak Minister of Information, and L. Kolda, the former director of the Bata studios at Zlin, were in London to clear up a few points in the agreement, completed by the Czechoslavak Ministry of Industry and Commerce.

Full Agreement

A full agreement was reached on all points, including interchange of British and Czech newsreels.

The Czechoslovak representatives were the guests at dinner of J. Arthur Rank, who from the very beginning was anxious to secure a full agreement.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Value.
China's Little Devils (Pathe)—American.	73 min. (A)	Ducky Louie, Paul Kelly, Harry Carey.	Unpretentious story of child guerillas in the Chinese war. Clever performance by new Chinese juvenile star.	**Good average "programmer." Too tough for youngsters.**
Divorce (Pathe)—American.	70 min. (A)	Kay Francis, Helen Mack, Bruce Cabot.	Pleasing domestic comedy drama illustrating the unsuccessful machinations of an elegant home-wrecker. Acting good, direction resourceful and feminine appeal and title values obvious.	**Very good general booking. Nothing to harm youngsters.**
House on 92nd Street, The (20th Century-Fox)—American.	87 min. (A)	William Eythe, Lloyd Nolan, Signe Hasso.	Red-hot espionage melodrama, describing a grim, exciting and sternly contested battle between the F.B.I. and Nazi agents over the formula of the atomic bomb. Acting, staging and direction first-class.	**Capital general booking. Nothing to harm youngsters.**
I'll Tell the World (General F.D.-Universal) American.	61 min. (U)	Lee Tracy, Brenda Joyce, Raymond Walburn.	Well-staged fast-talking romantic comedy. Good title and convenient footage main booking angles.	**Very moderate second. Nothing to harm youngsters.**

* A British Picture.

REVIEWS FOR SHOWMEN

The House on 92nd Street

20th Century-Fox. American (A). Directed by Henry Hathaway. Featuring William Eythe, Lloyd Nolan and Signe Hasso. 7,892 feet. Release not fixed.

ESPIONAGE melodrama of the battle between the American Federal Bureau of Investigation and Nazi agents over "Process 97," the formula of the Atomic Bomb. The tussle for the secret is mostly staged on established fictional lines, but its topicality, heightened by powerful characterisation, resourceful direction, and, above all, authentic F.B.I. atmosphere, give it a showmanlike box-office quality. Incidentally, it does not claim that America alone invented the atomic bomb. It is healthy, exciting and uninhibited espionage. Its exploitation angles are obvious. Capital general booking.

Story.—Bill Dietrich is approached by the Nazis and sent to their school for spies in Hamburg. Before he departs he informs the F.B.I. and secretly becomes one of their agents. After graduating, he returns to America and reports to Elsa Gebhardt, owner of a fashionable dress establishment in New York. He is told that the head of the gang is a mysterious Mr. Christopher and is ordered to operate an underground Nazi wireless station. He then contacts George A. Briggs, head of the F.B.I. When America is brought into the war, Briggs learns that Nazi agents are after "Process 97," the formula for the atomic bomb. With Dietrich's help the F.B.I. rounds up the Nazi espionage ring and the mysterious Mr. Christopher, who turns out to be Elsa.

Acting.—William Eythe gives a forthright portrayal as the loyal and courageous Dietrich, Lloyd Nolan is a cool, quick-witted Briggs, and Signe Hasso combines glamour with ruthlessness as Elsa. Gene Lockhart, Leo G. Carroll, Lydia St. Clair and Bruno Wick also make their presence felt in a strong supporting cast.

Production.—The plot pivots on "The House on 92nd Street," the secret headquarters of the Nazi spy ring.

The detail, reinforced by smooth and informative commentary, gives a thorough and exciting insight into the machinery of the F.B.I. The "all-in" serial-like climax is first class. Seldom have fact and fiction been so expertly blended. As for its exploitation values, these are outstanding. In fact, the film offers grand entertainment for all espionage fans.

Points of Appeal.—Exciting and partly authentic story, first-class characterisation, resourceful and showmanlike direction, excellent detail, thrilling climax and wide exploitation values.

I'll Tell the World

General F.D. - Universal. American (A). Directed by Leslie Goodwins. Featuring Lee Tracy, Brenda Joyce and Raymond Walburn. 5,526 feet. Release not fixed.

WELL-STAGED romantic comedy of radio land. The artless and vague plot is padded with variety turns and sports flashes, but they fail effectively to cushion the chatter of the leading character, or rather star. Ceaseless gabble, it is anything but soothing or exciting entertainment. Very moderate second.

Story.—Gabby Patton, an incessant talker, grabs a microphone during a ball-game and gives his own commentary. An independent station owner and his daughter, Margo, listen in and are impressed. Gabby is engaged; he ruins an audition by Lorna, a pretty singer. Lorna is furious, but Gabby falls for her and persuades her to collaborate with him in an "advice to the lovelorn" programme. Again he unwittingly ruins Lorna's audition, but in the end he rights the wrongs.

Acting.—Lee Tracy never pauses as the loquacious Gabby, but his rapid-fire technique defeats itself. Brenda Joyce is a very subdued Lorna. June Preisser, Raymond Walburn, Thomas Gomez and Howard Freeman are also shouted down by the star.

Production.—The tale is spotted with cabaret, in which Gene Rodgers, brilliant coloured boogie-woogie pianist, Jean Aloise, eccentric dancer, and Jimmy Dean's hillbilly band are good, but the variety is no match for the babble. Ear-plugs, as well as rose-coloured spectacles, are needed. We'll leave it at that.

Points of Appeal.—Guest talent, footage, staging, "U" certificate and title.

China's Little Devils

Pathe. American (A). Directed by Monta Bell. Featuring Ducky Louie, Paul Kelly and Harry Carey. 6,719 feet. Release not fixed.

UNPRETENTIOUS yet frequently moving and thrilling story of the war in China, showing the exploits of a group of "baby guerillas." It claims to be authentic, but is a little too naïve. There is, however, no denying the cleverness of Ducky Louie, Monogram's latest juvenile discovery. With all its grisly war background, it should register with industrial and popular audiences. Good average "programmer."

Story.—An American squadron befriends a small Chinese boy, whose parents had been killed by the Japs. They name him Little Butch and send him to Dr. Temple, head of a mission, to complete his education. Temple is against war, but Little Butch leads other children on raids on Jap ammunition dumps. The gang even ambushes enemy troops. Dr. Temple continues to take the pacifist view, but the death in action of Little Butch finally causes him to see red. He then takes up the valiant youngster's gun and goes to war himself.

Acting.—Ducky Louie acts with quiet deliberation as Little Butch. Harry Carey is less effective as Dr. Temple; he is burdened with heavy dialogue; the supporting youngsters make amends. They, like the new star, thoroughly enter into the spirit of the drama.

Production.—The picture's religious sentiment is laboured and some of the incidents between the children and the Japs are obviously phoney. But, in spite of occasional crudities, it carries considerable human interest. The talented and enthusiastic Chinese boys justify it. Although a film about youngsters, its scenes of Jap atrocities make it unsuitable for youngsters. The "A" certificate is, in this instance, well merited.

Points of Appeal.—Holding and unusual story, clever child performances, moving climax, promising performance by new juvenile star.

Divorce

Pathe. American (A). Directed by William Nigh. Featuring Kay Francis, Helen Mack and Bruce Cabot. 6,392 feet. Release not fixed.

PLEASING domestic comedy drama dealing with the determined but unsuccessful attempts of a selfish and very much married sophisticate to steal a youngish war veteran from his wife and happy children. Although the story introduces no fresh angle on the divorce problem, its warm sentiment, natural humour and, above all, engaging juvenile angle, interlock with considerable dramatic skill. At once tear-compelling and emotionally stimulating, it can be confidently marked down as a great woman's picture. Very good general booking.

Story.—After getting a divorce from her fourth husband, sophisticated Diane Carter attends the tenth wedding anniversary party of Bob Phillips, a returned war hero who is an old flame. She sets to work to entice him from his wife Martha and their two small boys. She fires her opening shot by financing Bob in a big land speculation and the rest is easy. In due course, Martha applies for a divorce, and Judge Driscoll, an old friend, grants an interlocutory decree. Meanwhile, Martha refuses to accept help from Bob and takes a job to support her boys. Before long Bob misses his wife and sons and on Diane

Continued on page 22

HUMPHREY

Bogart

SYDNEY -FAT MAN GREENSTREET

ALEXIS SMITH

MAYBE HE'LL KISS HER—

—MAYBE HE'LL KILL HER!

Conflict

Produced by
WILLIAM JACOBS

Directed by
CURTIS BERNHARDT

Screen Play by Arthur T. Horman and Dwight Taylor
Based on Original Story by Robert Siodmak and Alfred Neumann

In record-rocking opening at Warner Theatre it Towers over all Bogart attractions before!

ACK L. WARNER,
Executive
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SHORT SUBJECTS REVIEWED

M-G-M

FARMER'S BOY. British (U). 1,344 feet. Release not fixed.—Another documentary-like short, this time covering the training of potential farmers. Excellently compiled and beautifully photographed, it is a subject which will have wide appeal.

SPORT OF PRINCES. British (U). 1,347 feet. Release not fixed.—Polo ponies are the subject of this delightfully produced short. The training of these ponies is given in detail and all lovers of animals will revel in this first-class featurette. Good for all classes.

DO IT YOURSELF. British (U). 1,550 feet. Release not fixed.—The first of a new series introducing "a hundred-and-one" ways of saving money in the home. Among the hints are the making of decorative table-mats, candied peel, curing rabbit skins, and eking out rations. An excellent family booking.

THEY LIVE AGAIN. British (U). 1,706 feet. Release not fixed.—The brilliant work of the accident service to coal miners is brought to the screen with this British Council documentary. It deals interestingly with the treatment from the scene of the accident to the convalescent stage with its remedial exercises for the injured miner's return to his job. An excellent short.

RENOWN

WORKSHOPS IN OLD MEXICO. American (U). 1,017 feet. Release not fixed.—An interesting study of Mexican life illustrating the primitive customs and ancient crafts practised by the people. Excellently compiled and well treated.

LAND OF THE EAGLE. American (U). 1,011 feet. Release not fixed.—Another travel featurette with Guatemala as the subject. The architectural beauty of its buildings, the splendour of the rugged countryside and the everyday life of its people are the main attractions. A most interesting short.

ROYAL STEEDS. American (U). 905 feet. Release not fixed.—Horse racing fans will find plenty to enjoy in this addition to the Bill Comm series. The training of Arab horses for trick riding and harness racing in U.S. are the high lights. A good booking for all classes.

SARATOGA SUMMERS. American (U). 1,004 feet. Release not fixed.—A tour of this resort with historic facts and attractive picturisation of the hotels, mineral springs, and the casino. A sporting note is introduced with a swimming gala. Average fill-up.

EYES ON RUSSIA. American (U). 1,019 feet. Release not fixed.—A timely production with the claim of revealing many unknown facts of this "mystery country." It also includes many scenes of Russian country life, farming, glimpses of the Kremlin and educational methods. Most interesting and instructive.

OLD NEW YORK. American (U). 963 feet. Release not fixed.—An interesting and informative excursion into the great American Metropolis with skyscrapers seen from a new angle. A useful and attractive booking.

VENICE OF THE NORTH. American (U). 952 feet. Release not fixed.—Stockholm plays the star rôle in this travelogue, where once again we see some of the "most artistic architecture in the world." A good short of its kind.

DUMB BELLE LETTERS, No. 10. American (U). 466 feet. Release not fixed.—A novel addition to any programme which should be certain of many laughs.

Divorce—*Continued from page 18*

realises the position she wisely packs her trunks.

Acting.—Kay Francis acts convincingly and is beautifully gowned as the selfish home-wrecker Diane, Helen Mack is most appealing as Martha, Bruce Cabot shapes well as the susceptible and vacillating Bob, and Henry Olsen and Johnny Calkins register as the children.

Production.—There is a rather wordy opening in which a judge dilates on the causes and possible cures for divorce. The small child sentiment, too, is occasionally overdone, but otherwise the picture possesses a confident appeal to the feminine mind and heart. The battle between a homely wife and mother and an unprincipled, richly wardrobed sophisticate is admirable showmanship, confirmed by the victory for the former. All working women, who, by the way, constitute nine-tenths of the ninepennies, will warmly applaud the triumph of rabbit over sables.

Points of Appeal.—Homely and exciting story, good characterisation, compelling juvenile angle, irresistible feminine interest, good staging, attractive cast and box-office title.

OUR *NEW* OFFICES

FROM MONDAY NEXT

OCTOBER 15th

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GERRARD 4556-7-8-9

A number of leading trade figures of both this country and the United States were present at the recent M.P.P.D.A. lunch in the Waldorf-Astoria in honour of Major R. P. Baker, president of the K.R.S.

RANK PLANS CAUSE SHARE RISE

ODEON ordinary shares at 41s., showing a rise on the week of 1s. 6d., have been the bright spot in the kinema group. The demand was encouraged by the plans outlined by J. Arthur Rank for developing the company's business in the statement accompanying the annual report.

The preference were unchanged at 26s. 6d., while the debentures fell slightly to £105½. Cinema Television improved to 4s. 6d.

Otherwise changes in prices are relatively unimportant. Good features include gains of 6d. in P.C.T. "A" pref. to 31s., P.C.T. Construction to 29s., and Twentieth Century ordinary at 3s. 9d.

Madam Tussauds preferred ordinary attracted attention, rising 9d. to 23s. 9d., while British and Dominion Films, 21s. 9d., Gaumont-British ordinary 19s. 9d., Kinemas ordinary 9s. 3d., Twentieth Century pref. 7s. 6d., and Union Kinemas 1st pref. are all 3d. higher. Gaumont-British "A" ordinary 4½d. to 9s. 9d.

Odd spots included Stoll Theatre, 17½d.; Associated British Pictures ordinary and pref. at 20s. 6d. and 28s. 6d. respectively; British Lion pref. 12s. 6d. and Scophony 1s. 1½d.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	80/6	—
Assoc. Brit. Pic. Corp. 5/– Ord.	20/6	— –/3
,, 6% Pref.	28/6	— –/1¼
,, 4½% Debs.	£107	+ ¼
A.P.P.H. Ord.	27/3	—
Brit. & Dom. Films (12/–)	21/9	+ –/3
Brit. Lion 7½% Pref. 10/–	12/6	— –/3
Capital Prov. News 5/– ..	5/4½	—
Cine. Television "B" Ord.	4/6	+ –/3
Dufay-Chromex 5/– Ord.	4/–	—
Gaumont British Ord. 10/–	20/6	+ 1/–
,, "A" Ord. (5/–) ..	9/9	+ –/4½
,, 5½% 1st Pref. ..	23/9	— –/3
,, 4½% Debs.	£102½	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104	+ ½
Kinemas (5/–) Ord. ..	9/3	+ –/3
Mde. Tussaud 1/– Def. ..	3/3	— –/3
,, £1 Prefd. Ord. ..	23/9	+ –/9
Moss Empires £1 Ord. ..	39/6	—
,, £1 Cum. Pref. ..	23/–	—
Odeon 5/– Ord.	41/–	+ 1/6
,, 6% Pref.	26/6	—
,, 5% Debs.	£105½	— ½
P.C.T. 10% Cum. Pref. ..	37/3	— –/6
,, 7½% "A" Pref. ..	30/6	— –/3
,, 7½% "B" Pref. ..	31/–	+ –/6
,, Const. 7% Pref. ..	29/–	+ –/6
Scophony (5/–)	5/1½	— –/3
Sound City (Films) 6% Pref.	15/3	—
StollTh.Corp.	17/7½	— –/7½
TwentiethCent.Ord.(5/–)	3/9	+ –/6
,, 6% Pref. (10/–) ..	7/6	+ –/3
Union Cinemas 1st Pref.	22/3	+ –/3
,, 2nd Pref.	21/6	—

£1 shares unless otherwise stated.

G.-B. Juniors will be Pen-Pals with Europe's Children

MEMBERS of the Gaumont-British Children's Clubs are to be encouraged to make pen-friends with children in foreign countries. To make this possible, the Club Headquarters is making contact with a number of Anglo-foreign committees set up in this country.

Pen friendships exist between club members and children in Holland. But the idea is to be extended.

Here is some more club news from different parts of the country:—

Members of the Gaumont-British Junior Club at the Gaumont, Doncaster, were taken by their club leader, Manager Hebron Morland, to bomber station at Finningley, where they saw the wonders that made possible our air supremacy.

Hebron Morland is one of the G.-B. club leaders who have been entertaining Dutch children who are over here for rehabilitation. He recently said goodbye to his first batch of guests and prepared to welcome the next.

Club Leader Leaves

Goodbyes were said at the Scala, Ilfracombe, when manager A. R. Carter left there to take up a new position as manager of the Gaumont, Guernsey. On behalf of the club, Barbara Brown and Betty Hicks presented "Uncle Ron" with a small gift.

In reply, Mr. Carter thanked members and staff and said he appreciated the attendance of the chairman of the council. The association between the club members, the management of the kinema and the officials of the council had always been a happy one.

He also thanked Mrs. Cooper, of the permanent staff, who had acted as secretary since the beginning of the club.

Relief manager J. Scott-Campbell has taken over the club leadership temporarily.

J. D. Saunders, divisional superintendent, was present at the ceremony.

To give his members an idea of Parliamentary procedure, manager Christopher Smelt, of the Alhambra, Darlington, introduced members to their M.P., Coun. D. R. Hardman, who told them about his experiences during his first days in Parliament.

LEICESTER C.E.A. DANCE IS ALL SET

Leicester C.E.A. branch holds its kinema dance on Thursday, October 11, in the Leicester De Montford Hall, in aid of the Birmingham and Midlands C.T.B.F.

Maurice Winnick and his Dorchester Follies Band will provide the music. The Leicester Cinema Queen will be chosen by Jean Kent. Tickets are 10s. 6d. each.

. . . And Oldham Plans Another

Oldham Cinema Proprietors and Managers' Association will hold a Cinema Ball in Oldham on November 20.

J.P. Succeeds Father

Ald. James Bleakley, J.P., of Bolton, who is president of the National Chamber of Trade, has been appointed managing director of Bolton Theatre and Entertainments, Ltd., to fill the position rendered vacant by the death of his father.

He is a member of the executive council of the Provincial Entertainment Proprietors' and Managers' Association and serves on the Theatres National Council. Amongst theatres in which he is interested are: The Regent, Theatre Royal, Grand and the Hippodrome, all in Bolton.

NEW PRIVATE COMPANIES

Frank Gill (Films). — Registered September 28. Capital, £100 in 100 shares of £1 each. Producers and hirers of kinematograph equipment. The directors are Frank R. Gill, film representative (permanent), and Mrs. Mary G. Gill, both of 1, Chase Road, Ambergate, Derby. Secretary: F. S. Bentley. Registered office 17, Forman Street, Nottingham.

Raymond Stross Theatres (Woodford). —Registered September 28. Capital, £5,000 in 5,000 shares of £1. Objects: To acquire theatres, kinemas and music halls. The first directors are Raymond Stross and Kathleen Stross, both of 637, Antrim Road, Belfast, both directors of Hollywood Maypole Cinema Co., Ltd., and other companies. Solicitors: King, Hamilton and Co., W.1. Registered office: 93-95, Wardour Street, W.1.

Lloyd George (No. 1 Film of Great Britons).—Registered September 28. Capital, £100 in 100 shares of £1. Producers, directors, distributors and exhibitors of a film relating to the life of the late Earl Lloyd George. The first director is Joan M. Davis. Solicitors: Jacques and Co., 146, Bishopsgate, E.C.2. Registered office: 146, Bishopsgate, E.C.2.

Stedmar, Ltd.—Registered September 29. Capital, £100 in 100 shares of £1. To finance films. The first directors are Marianne Davis, 3, Grosvenor Square, W.1, actress; Edward Horan, 57, Harvard Road, W.4, composer; Leigh Stafford, 27b, Farm Street, W.1, actor. Solicitors: Glover, Scott and Apthorne-Webb, W.1. Registered office: 115, Park Street, Park Lane, W.1.

MORTGAGES AND CHARGES

North East Coast Cinemas, Ltd., 42, Westgate Road, Newcastle-on-Tyne.—Mortgage on Central Cinema Hall, Waterloo Road, Market Place, Blyth, dated September 6, 1945, to secure £40,000. Holders Tynemouth Victoria Jubilee Permanent Building Society, North Shields.

SATISFACTIONS

P. and S. Cinemas, Ltd., 31, Queen Street, Cardiff.—Satisfaction in full on August 23, 1945, of debentures registered June 14, 1932, securing £2,000.

"The Way We Live"

Writer-director Jill Craigie with director of photography Laurie Friedman discuss with Sir Patrick Abercrombie the New Plan for Plymouth, on which Jill Craigie based her idea for a documentary for Two Cities.

The Two Cities unit has been shooting in Plymouth for the past two months. THE WAY WE LIVE will run an hour.

COMPOSITE SET FOR "DARK STRANGER"

THE action of the latest scenes to be filmed by director Frank Launder for "I See a Dark Stranger," which he is co-producing with Sidney Gilliatt, has been transferred from a production of the Tynwald Court, Isle of Man, to the gaiety of a seaside hotel.

Here, amidst the revelry of a gala night the fugitive, Bridie (Deborah Kerr), is nearly arrested.

The ballroom is only part of a composite set of the hotel ground floor. This consists of the ballroom, a cocktail bar, a lounge, reception hall, main corridor and the manager's office, and takes up the whole floor space of one stage at Denham.

Frank Launder expects to be working on important scenes on this set for at least two weeks.

INTERIORS FOR "LOVERS' MEETING"

With the return from Germany of the remainder of Ealing's unit who have been working on the Michael Balcon-Cavalcanti production, "Lovers' Meeting," director Basil Dearden has been alternating his English exterior scenes with studio shots, according to weather conditions.

NEXT FILM FOR SOUND CITY

Mario Zampi, of Anglofilm, is completing preparations for the production of "Gold Express," which will be released by United Artists, production is scheduled to start at Sound City at Christmas.

Casting is now in progress.

As work finishes on Gainsborough's CARAVAN on this set at Shepherd's Bush, designed by John Bryce . . .

STEWART GRANGER PREPARES FOR "THE MAGIC BOW"

While floor work continues on "Caravan," Gainsborough craftsmen are busy preparing for the next Gainsborough film, "The Magic Bow," which goes into production soon under Bernard Knowles' direction with R. J. Minney producing.

Costumes and wigs provide one of the chief problems these days, and to save Stewart Granger, who is to star as the violinist, Paganini, having to spend time in the wig department for this picture, Arthur Knapman, chief plasterer, has made a plaster cast of the star's head which W. Partleton will use to build the Paganini wigs for "The Magic Bow."

The method used was effective. Over a groundwork of vaseline, plaster of paris was poured over his head and allowed to set.

A thin tape had first been placed across his hair running from front to back. When the plaster was hard the tape was pulled and the cast split neatly in two for removal.

This has been joined again, and the result is a perfect cast showing the exact shape of Granger's skull.

Producers' Guild Makes More for Br. Council

OSWALD SKILBECK, who, before the war was Sir Alexander Korda's casting director at Denham and later a production manager for London Film Productions, has joined the staff of Film Producers' Guild.

A Flight Lieutenant in the R.A.F., Skilbeck went to India in 1944 to start the R.A.F. Film Unit in the Far East. He has recently been on loan from the R.A.F. to the Crown Film Unit.

The Guild's staff of over 300 people now includes 17 producers, 21 directors, 13 writers, 15 lighting cameramen and 20 editors, negative cutters and cutters.

Ronald Riley's latest documentary, "General Election," produced for the British Council, is now in its final editing stages at Merton Park Studios.

Mary Benedetta, author journalist, is writing the commentary, while Dr. Hubert Clifford is preparing the musical score.

Ronald Riley, having completed his research work on British civil aviation, is now busy scripting the subject.

Leo Rogers, now in Manchester photographing the "Tudor," Britain's new civil air liner, for Dickie Dinsdale's "Down to Earth."

Clifton Parker has completed musical score for "Steel," an *export* propaganda film about Britain's power station boiler equipment.

STEAMER USED ON DICKENS' STORY

Lying off Gillingham, Medway, the s.s. *Empress* for her part in the Cinemascope version of Charles Dickens' "Great Expectations." The s.s. *Empress* has not taken long to find a job now that she is "demobbed."

A scene in "Great Expectations" calls for an 1830 paddle steamer to run down the rowing boat in which Pip (John Mills) is trying to escape to safety the returned convict Magwitch (Finlay Currie).

Formby Finishes

A spectacular sequence has been brought to a close shooting George Formby's latest comedy "Remember Unicorn" at Islington.

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Showmanship—Music—Staff—Trade Shows

Edited by *The Showman*

I HAVE recently received a good deal of material both from managers and publicity offices about personal appearance tours recently made by British stars.

Although I have not had space adequately to cover these efforts, they are exactly the sort of thing that may win the Maurice Ostrer Trophy for the best exploitation of a British star.

They have, in addition, considerable value as general publicity for the industry, as well, of course, as for the individual theatres selected for the tour.

Among the stars who have recently been around the country are Margaret Lockwood, Michael Rennie, Anne Crawford, Jean Kent and Jill Evans.

Everywhere they have been, the most enthusiastic receptions have been accorded to them, and some of them have almost been mobbed by crowds of cheering fans.

While these personal appearances create headaches for managers in the matter of crowd control and possible infringement of police regulations, they are, I think, worth while because they prove that the public does want and will welcome wholeheartedly British stars.

For a long time it has been true to say that the old prejudices against British films are almost entirely gone and these star tours, which show that our industry possesses brilliant and attractive personalities will do much to dispel any last, lingering traces of the outworn disparagement of British pictures.

In this long-term sense, personal visits by stars to local kinemas have a strong exploitation value from the point of view of the industry as a whole. In the long run all kinemas must benefit, since the prestige of British stars and films is enhanced by them.

★

I HAVE received two happy suggestions from managers who feel that winning goodwill for one's kinema is at least as important as the exploitation of specific films. They both offer suggestions that would increase any theatre's prestige.

The first suggestion concerns the use of profits made from the sale of monthly programmes, and comes from W. Gourlay of the Regal, Staines.

He writes:

"In our case the money goes to a local hospital. Our average is about £10 a month, very often more. I don't know if you are aware that if you donate £100 to a hospital you can endow a bed.

Most theatres sooner or later top that amount. Strictly speaking the £100 should be given in one sum, but where the donation is permanent and will eventually top the £100 mark, I feel sure that any hospital will be glad to consider the application to endow a bed.

"We made that application, and there is now a bed in the Staines Cottage Hospital which is known as 'The Regal Bed Endowed by the Patrons and Staff of the Regal Cinema.' It is our intention to try and have the bed used exclusively for children and to see that the occupant is kept supplied with books and magazines."

This seems to me to be an excellent idea.

★

THE other suggestion comes from O. L. Lister, of the Regal, Anglesey. The point he raises is not new, but it is certainly worth bringing up again, now that rebuilding schemes, repairs and redecoration will be under consideration by many managements.

Lister says: "I have been keenly interested in service for patrons for the past 15 years, and would be interested to know if any of the showmen-managers contributing to your pages of the KINE. WEEKLY have thought out a scheme for accommodating the young married people with very young children or babies in arms.

"It is not easy to admit babies in arms to a good-class house, and at the same time keep up the reputation. Some of the room wasted in the first-class kinemas could readily be utilised as a nursery.

"I am certain a "Kinema Nursery' would be an asset to a live showman, and the publicity obtained would bring his house a reputation second to none."

For my part, I have always believed that the small initial outlay and the not very considerable increase to the wages bill involved in the establishment of a nursery, would be more than repaid in good will, both from grateful parents and equally grateful kinemagoers who so often find their entertainment spoilt by crying children.

★

C. E. Bilton, of the Savoy, Wolverhampton, arranged this effective foyer display for I LIVE IN GROSVENOR SQUARE (Pathe). Left: this arresting vestibule display was put up by A. W. Arkell, of the Elite, Wimbledon, to exploit MR. SKEFFINGTON (Warner Bros.)

Good Booking

MANAGER Fred Burns, of the Regal (A.B.C.), Rochdale, has devised a way of letting all his patrons for miles around know what is coming their way.

Regularly he dispatches 150 letters to the welfare departments of the large cotton mills scattered around Rochdale and district. He invites them to send a representative member of the staff along to book for a number of employees, suggesting that if one person books for the firm it will save individual queueing.

The result has been that the box-office is able to sell entire blocks of tickets at once.

Local Appeal

DURING a recent programme, Derek Edenborough, of the Union, Luton, revived an old feature, based on the B.B.C. feature, "In Town To-night."

This was a stage presentation nightly featuring some of the interesting people

Goodwill Gesture

A nice gesture which won a great deal of goodwill for his kinema was the invitation issued by C. Chariton, of the Theatre Royal, Manchester, to Service rankers, to visit his hall to see THE TRUE GLORY (Warner). Stressing the fact that this was the film of the rankers' part in the war, he did a good turn to himself from the publicity point of view, as well as to groups of Service people like the one shown in this picture

"In the Union To-night." He presented some local talented singers, dancers and two juveniles.

The show ran for some half-hour nightly, and ended on the local ice-cream salesman, who was invited to give his views on the recent newspaper story about the colossal earnings of ice-cream salesmen.

The particular salesman proved a real comedian, and thanks to the generosity of his employers, we were able to give away free ice-cream to the first 30 kids nightly, who were the quickest to get to the stage pass door.

Although not exploiting any special film, this stunt is one which will add to the appeal of the theatre.

Polish Pull

A SHOWMANLIKE letter from A. E. Walker, of the Birks, Aberfeldy, describes his exploitation of Columbia's "A Song to Remember."

He says: "I went all out to persuade patrons they must attend early performances to avoid disappointment, as if it were an understood thing they were anxious to see the film.

"Ten days in advance, selections of Polish records, including works of Chopin, were played, illustrated by slides written in Polish warning patrons to book or attend earlier performances.

"At the same time posters written on the same lines in Polish were displayed in the vestibule, at front of kinema, at Taymouth Castle, a Polish hospital four miles from Aberfeldy, and at Menzies Castle, a Polish depot. An announcement was also made over the loudspeaker system connected to every ward at Taymouth Castle. Naturally, the O.C. there was contacted and invited.

"All this made the locals curious, and six days before screening the same tactics were applied to them. Result? The public booked up all bookable seats for the last performance by the previous Tuesday and then started to book for the other performances.

"I think you will agree it was an unusual campaign, but, of course, I would not recommend it unless for a sure-fire winner like 'A Song to Remember.'"

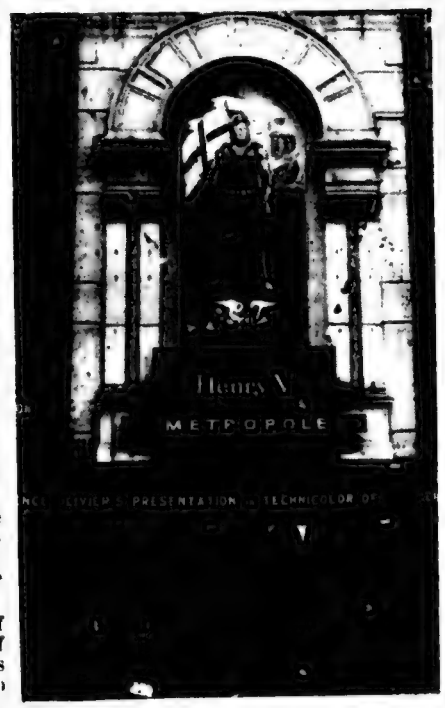
Chair Variation

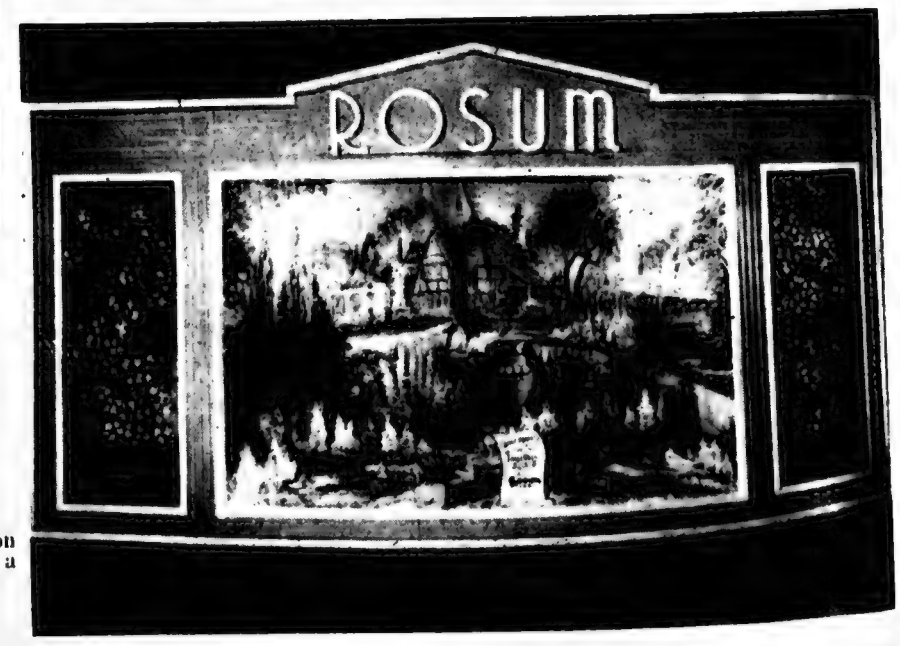
K. T. MACDONALD, of the Ritz, Horsham, had a bright vestibule display to exploit U.A.'s "The Fifth Chair."

He had a group of miniature dining-room chairs, five in all, and arranged them in a semi-circle under a spot On the front of each chair-back was a letter from the word "which" (thus grouped together in the correct order the word appeared "as written").

On the lower front of each chair was a large question mark. Suspended over the group hung a pendulum, on the weight of which appeared the phrase "A Fortune at Stake."

Over the whole ensemble the title was displayed in glittered letters. A show on a small scale, but it proved to have a large attraction!





Clever use has been made of an architectural feature in this striking front of house display for Eagle-Lion's HENRY V at the Metropole (J. F. Palmer). Right: F. R. Hart, of the Rosum, Walsall, used an artistic variation of a permanent setting to exploit TOGETHER AGAIN (Columbia).

Title Tricks

DAPHNE RABONE, of the Picture House, Stratford-on-Avon, had a campaign for "To-night and Every Night" (Columbia) that was planned entirely on playing upon the words of the title.

She had slides well in advance of playdate. One read, "To-night and Every Night we welcome you to this theatre," the second gave particulars of the film; she also had two hand-written quads for the vestibule with the same wording as the screen slides. These were decorated with cut-outs of Rita Hayworth.

In the town various tie-ups were arranged as follows: Florists, "Say it with flowers To-night and Every Night," followed by film advertisement. Radio stores, "To-night and Every Night you need electrical fittings," followed by shop advertisement. Music shop, "To-night and Every Night is the time to play these tunes," giving names of tunes in the film. Hairdressers, "Look your best To-night and Every Night," followed by own advertisement.

These tie-ups were either accompanied by a card giving details of the film and playdate or the matter was worked in after the tie-up line.

Star Effort

A STRIKING display for U.A.'s "The Way to the Stars" was erected by L. K. Crowther, of the Odeon, Accrington, and his assistant manager, C Greenwood.

With the exception of the display case, borrowed from a local tradesman, it was composed entirely of renter material and old theatre "props," and the cost of the whole display was a few coppers.

The stars were of gold and silver paper, the inside of the case was illuminated with magenta-coloured lighting, with an outside green flood. The blend of the two gave an impression of a blue sky with the stars illuminated.

In addition, Crowther had a window display in the local Woolworths, a tie-up with "All Star Drene Shampoo," one large main road window being effectively arrayed with quads, stills, cut-outs, etc.

On Thursday of playdate the local A.T.C. paraded on the theatre front.

Dudley Display

THE display erected by T. Toole, of the Criterion, Dudley, to exploit Columbia's "To-night and Every Night," was erected in the vestibule ten days before playdate in the form of a stage 8 ft. long and 8 ft. high.

He writes: "We tried to capture the spirit of the film with a blitz background and the figure of Rita Hayworth in the foreground, which, incidentally, was 3 ft. 6 in. high.

"As with past displays, I should like to mention the valuable help received from my chief operator and foreman. If I may be permitted to have a word on the Whittell controversy, may I say that several of my bookings are second-run, like the above film, and I find that a tasteful display pays good dividends at the box-office."

Hackney Caballeros

I SHOULD not like to have to cope with publicity problems at the Hackney Pavilion (G.-B.), for the building is an old one with a tiny vestibule reached by climbing a flight of steps and therefore above road- and eye-level and offering practically no space for display purposes.

Manager A. J. Burrows, therefore, deserves commendation for his method of advertising "The Three Caballeros" (RKO-Radio). He cut out figures from the 22 in. by 28 in. bills, added some pieces from the KINE. and fastened the whole to the glazed panels of the doors and the glass lights above them.

He also cut out some paper sombreros, lettered them with the name of the picture, and fastened these in similar strategic positions. Result was within the council regulations regarding displays and as noticeable and attractive as anything could be.

Mr. Burrows tells me that by his

The Showman On :—

THE HAT TRICK—SERVICE FOR THE FORCES—PUBLICITY WITH PUNCH

methods he has managed to increase business quite noticeably since he took over not so long ago. This is real showmanship!

The Hat Trick

HOW a striking effect can be obtained at negligible cost (actually 5s.) was demonstrated recently by H. G. Smith, assistant manager at the Harlesden Odeon, in his campaign for "Incendiary Blonde" (Paramount).

He tied up with a local milliner to arrange displays both in the latter's window and in the window of a disused shop adjoining the theatre. Against a black cloth backing were arranged a selection of women's hats in the new colour, "Texas red," supported by banners and stills relating to the film.

One of the theatre's usherettes bears a striking resemblance to Betty Hutton, star of the film, and she was dressed in red and seated in the window before a large mirror, where she went through that process (which is bliss to most women and agonising to men) of trying on the hats.

A banner 9 ft. wide hung across the top of the window announcing: "The newest colour, Texas red, as featured by Betty Hutton in 'Incendiary Blonde.'"

Army Outings

AS "The True Glory," the official film released by Warners, is the story of the Allied rankers' part in the Western Front campaign, C. Chariton, general manager of the Theatre Royal, Manchester, decided that Allied rankers should be invited to see it at his kinema.

Accordingly, seats were set aside on the Monday, Tuesday, Wednesday and Thursday when the picture was running, and by way of welcome the front of house was decorated with flags of the United Nations. On the Monday, 350 R.A.F., W.A.A.F. and Army personnel attended the first screening; they came from the No. 1 Parachute Training School, Ringway.

On the Tuesday another 350 troops came along, these from the Royal Corps of Signals, A.T.S. and Royal Artillery. Wednesday saw another 350 mixed personnel in attendance, while on the Thursday about 150 men of the U.S. Army Special Service Section were there. The gesture carned a good Press, and a great deal of goodwill for the theatre.

A Regal Display

THERE is so much colour about the vestibule of the West Norwood Regal (G.-B.) that it must be difficult to devise any display which will either harmonise with the architectural features or stand out from them.

That is why Cyril W. Kerridge's effort for "Henry V" (Eagle-Lion) deserves special praise. Beneath draped Union Jacks surmounting a linen banner, quoting the film title and star name, he set up against a backing of another large Union Jack and line of pennants a glittering suit of mediæval armour as centrepiece.

On each side of this were ornamental pedestal lanterns (part of the accessories of the theatre, neatly brought in to complete the design) from the supports of which were hung pictorial quads.

Above each of these projected a pair of white shields printed with the name of a leading player and character, while a similar shield quoting Laurence Olivier in the name part stood beside the "canned" knight. Vertical panels on the flanking pillars completed a dignified and artistic display.

This attractive lobby display for Eagle-Lion's HENRY V was devised by C. W. Kerridge of the West Norwood Regal. Left: this neat exploitation was arranged by L. K. Crowther, of the Odeon, Accrington, to put over U.A.'s THE WAY TO THE STARS.

Brighter Brighton

SAYS divisional publicity manager C. H. Hurst in sending me a photograph of the lobby display for "Blood on the Sun" (U.A.) at the Brighton Regent (G.-B.): "This was a truly beautiful job." I can well believe it.

The colours can only be guessed from the black and white photograph, but the art work seems to have been outstanding in both design and execution.

It shows how an archway within the vestibule was converted to give the impression of an Eastern scene, with the dynamic Cagney punching a Jap through the flimsy bamboo walls of a native building, while Silvia Sidney looks on (perhaps rather too imperturbably) from behind.

The sense of action injected into this scene is quite unusual, and I notice that the design was carried out in more than one plane, which imparted solidity to the model and thus increased its reality.

Flutters in Finchley

C. E. STEAD, of the North Finchley Odeon, dressed his frontage for the Eagle-Lion production of "Henry V" with a gay effect.

Flanking the poster and banner boards above the canopy were a pair of 6-ft. boards bearing respectively a life-size painting of the king on his white charger ready for battle and a pictorial impression of the French castle seen in the film. Between them flew four unusual flags on masts and more flags, banners and pennants were suspended under the canopy where the breeze would give them movement and so draw the eyes of passers-by.

During the run of the picture Mr. Stead had three matinées for schools and drew youthful audiences of over 2,000, one of which was addressed by the Mayor of Finchley. A painting competition in which the children had to portray Henry on horseback also helped to stimulate interest among the youngsters.

Cover Quality

I SOMETIMES feel that too few exhibitors realise that the cover of a house programme (however modest it has to be in these stark days) should be as attractive as possible in order to attract the attention of patrons. One manager who consistently maintains a high standard in this direction is P. A. Fowler, of the Trocadero, Elephant and Castle, who sends me a copy of his admirable programme every month.

The September issue is outstanding as regards its cover, for it is printed in four colours and carries an artistic and intriguing drawing of "The Three Caballeros," with details of the RKO-Radio cartoon film.

Inside the three-fold sheet are a column giving in brief the story of this film, a column listing the Troc. programmes for the month and a column devoted to an informative and highly interesting account of Disney's career. The whole programme is a credit to the house and its management.

Chair Work

NEAT use of slides helped S. E. Robinson, of the Regent, Hinckley, to put over "The Fifth Chair" (U.A.).

The week before playing, a typewritten slide was shown as follows: "Are You Sitting in the Fifth Chair?" followed by another, "What Secret Does it Hold?"

Two teaser blocks in local newspaper, "There's a fortune in it—'The Fifth Chair.' Look for it next week."

A complete set of stills with credit

Back to normal...!

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card. "Have you reserved your chair?" were placed in large window of a ladies' hairdressers.

The whole exploitation was simple—but effective.

Haunting Note

WHILST acting as relief manager at the Royalty Cinema, Hull, Reginald Helley carried out the following very simple, inexpensive stunts:—

One week prior to the run of "Old Mother Riley's Ghosts" (Anglo) he included in all his advertising the word "Haunting." He had slides flashed on the screen from time to time with various catchlines as follows: "Old Mother Riley's ghosts are haunting twice nightly next week at 6.30 and 8.40." "You'll scream at 'Old Mother Riley's Ghosts.'"

After "Mother Riley," which did tremendous business, he once more turned to the faithful old slide to arouse interest for a future double-feature thriller show, the only wording on it being "See the 'Soul of a Monster' and hear the 'Cry of the Werewolf.'"

Waltz Window

THE whole of a shop window in the High Street, Ryde, was secured by H. W. Sessions, of the Poster Dept. of the Isle of Wight Theatres, to advertise "Waltz Time" (Anglo-American).

The colour scheme was turquoise blue with silver still display stands relieved by contrasting shades of dark blue. The central figure was a 3 ft. 6 in. doll suitably dressed in turquoise blue silk with black mask and "flooded" with concealed lighting from a glass floor and roof with "flasher" effects.

Unfortunately, after two successful evenings' publicity, during which quite a crowd collected, the lighting restrictions prevailed and interest had to be confined to daylight hours. However, it continued to attract and good business was done with the film.

A further lobby display, with central figures of Carol Raye and Peter Graves surrounded by large stills of the supporting cast, occupied the centre position in the foyer of the Theatre Royal, where the film was showing.

Nice Gesture

RECENTLY the Playhouse, Wakefield, included in their regular programme a film entitled "Calling Blighty."

This film consisted of shots of Wakefield Servicemen serving in the Far East, each man being able to send a verbal message to his relatives. The nearest relatives were all notified beforehand that this film was to be shown and facilities made for free admission to these performances.

House manager T. Robinson hit upon the idea of having enlarged photographs taken from the actual film, properly mounted and suitably inscribed with the words "With the compliments of the Playhouse, Wakefield." These photographs were then personally presented by Robinson to the nearest relatives of each of the men concerned.

All About Henry

THERE have been so many campaigns exploiting "Henry V" (Eagle-Lion) sent to me that I have not space to deal with all of them in detail. Here are a few that deserve mention at greater length but must be condensed to "mentions":—

C. A. Tooth, of the Odeon, St. Albans, had a first-rate window display in a multiple store in the centre of the town.

T. S. Russell, of the Embassy, Esher, devised some attractive house displays and had some strong shop tie-ups.

R. Whitehead, of the Regal, Bridlington, had a well-varied campaign, including some good shop displays and strong contacts with the public relations officers of local Service stations.

L. W. Flatow, of the Capitol, Walton-on-Thames, had a very attractive front-of-house display, with a neat landscape cut-out over the canopy.

This unusual method of drawing attention to Eagle Lion's HENRY V was planned by Frank Bradley, of the Regent, Sheffield. One of his attendants, F. Bradford, took the picture

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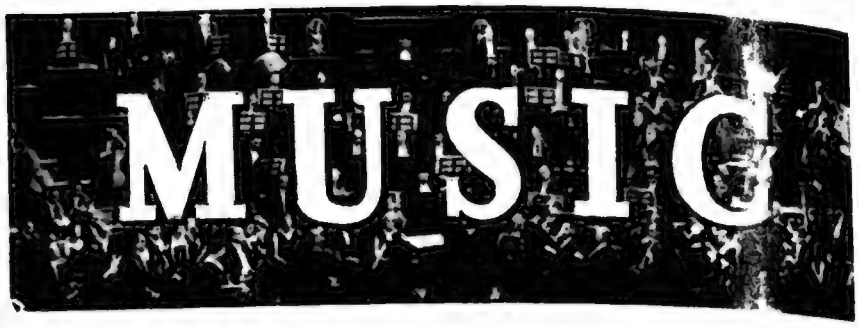

What is the A.T.O.? How Can It Help You?

By JACK COURTNAY

WHAT is this Association of Theatre Organists? For what purpose was it formed? Is it necessary? How do I join? How can it benefit me? These are the questions that I am continually being asked, and before I attempt to answer, let me state first of all just what the A.T.O. is not.

It is not a trade union. It is not a "club for scandal." It is not a body of disgruntled musicians talking only of money, nor is it a "mutual admiration society."

The organisation was born of crisis. When the B.B.C. some time ago decided on the virtual extinction of kinema organ broadcasting those most concerned had need of each other, for they realised that no longer could they pursue their own "sweet" way. In the exchanges which followed they perceived the necessity of trying to preserve and spread, if possible, the spirit of co-operation.

This, I think, answers the above questions. The A.T.O. is a society for the promotion of mutual understanding, an organisation formed to state clearly defined policies, arrived at after searching debate.

*

IS it necessary? Well, I ask you! Even in this year of grace there are still employers who, if the individual is weak and ignorant enough, will exploit him to the full.

For instance, here is an extract from a letter received: "I was appointed organist at X Cinema at £6 per week. I was told that I should be expected to 'cover the front' in evening dress from 6.30 p.m. Since being established here I have carried out the following additional duties: 'Checking in coal deliveries,' 'tearing tickets at the door,' 'usherette-ing,' 'acting as cloak-room attendant,' and once when a toilet became flooded I had, in the absence of the one and only doorman, to deal with the emergency. I am also expected to arrange my meal-time to suit the convenience of this doorman!"

What chance has a man in conditions like these? You might think him a fool to take the job, but on the other hand, jobs are sometimes few and far between, and if a man is keenly desirous of following a particular line of work he will often find himself a victim of his own enthusiasm.

Had he been a member of an association, his personal problem would have been solved. An individual, at best, can only put forward a "personal" argument, and is easily brushed aside, but a group of individuals presenting a "considered" opinion is a different proposition; and is better able to bring matters like this before the proper authorities.

*

HOW to join. Apply to the secretary of the A.T.O. for an application form. Fill in particulars of your experience, and having obtained the signatures of two members of the association, post with fee and your name will then be submitted to the general meeting for election. That is all; for the applicant is not on trial, the association trusting to its own members to keep out undesirables.

*

HOW will it benefit me? That is up to you. If you only join to "take out," then I am afraid you will be disappointed. But if you join with the idea of helping in the promotion of the association's aims, namely, mutual co-operation and good will towards each other within the organisation, and a sincere wish to help foster the good will of employers by giving the best service at all times, then you will gain much.

Don't forget, if you have a problem—drop me a line.

DANDO MAKES FIRST WATFORD BROADCAST

THE first broadcast from any theatre in Watford was made quite an occasion when Tom Dando, resident organist at the Gaumont, fulfilled his first B.B.C. engagement from the Wurlitzer at that kinema.

The gathering included civic leaders, theatre superintendent Leslie M. Posner, and Harry Fryer, G.-B.'s musical supervisor. Dando was in good form, and put over a performance which was greatly enjoyed. Local interest in this event was considerable.

This event brings Dando's broadcasts to well over a hundred, and a subsequent "Music While You Work" performance from the New Gallery kinema raises the number of organs on which he has played for the B.B.C. to 15.

The Watford inauguration, by the way, is a fitting conclusion to an energetic and successful year's work at the Watford Gaumont, where Dando was appointed resident organist last October. To celebrate the anniversary he played a special interlude called simply "Your Favourites," compiled from outstandingly popular items from his year's programmes. His audiences rallied in it and joined in vocally almost without encouragement from the organist.

During the year, too, he has presented more than 90 guest performers—local talent and distinguished personalities from far and near. He is marking this achievement with an anniversary guest night very soon.

Another of his successes is with members of the G.-B. Junior Club whom he has succeeded in interesting in the intricacies and potentialities of the organ.

What does an exploitation manager think about Showmanship? In this article, Bill Luckwell, known to every G.-B. manager, gives his views on the subject. Luckwell is exploitation manager of G.-B., a member of the Incorporated Sales Managers' Association; a member of the Incorporated Advertising Managers' Association. He spent his career until joining the kinema Industry as a journalist, advertising manager and general manager. In 1940 he joined the Royal Artillery and entered G.-B. on being invalided out of the Service.

Of Course Publicity Pays—if it's the Right Type of Exploitation

—Says BILL LUCKWELL

SOME corrections should be made to points which have been raised in the recent discussion on showmanship which has taken place in the KINE. because the theme, "Is Stunt Publicity Worth While?" is now filling the pages of journals that have no connection with the film business. On September 13, there was an article in the *Advertiser's Weekly* in which E. H. Whittell's views were discussed further.

Now let us analyse the more important issues.

What is the meaning of "Exploitation" and "Stunt Publicity"?

The interpretation is either "Salesmanship" or "Aids to selling more tickets at the box-office," otherwise there is no purpose whatever in exploitation. Bluntly, our friend Whittell believes that exploitation does not sell tickets, and therefore there is no purpose in it in his view.

The Public Knows

It has been said that the public knows all about a film long before it reaches the local kinema. This is true only up to a point. There have been many cases where films have been condemned by every critic and where radio commentators have emphatically advised their listeners not to see the film and yet that film has grossed outstanding receipts.

There is a reason for this. Advanced publicity has assured that the Monday performances are attended by large audiences. If the film is a good one, then the first-night audience tells their friends about the show, and the result is good business all the week, although the public may have been told by the critics that the film is poor entertainment value.

Monday Night

Publicity men will tell you that if a film does not attract a good audience on Monday night, but is shown to considerably larger audiences during the latter half of the week, then the person who is responsible for its publicity has not done his job well. But you can't blame the exploiteer if buiness is good on Monday but drops during the last half of the week.

Most of my film-booker friends agree with this.

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There are a number of types of exploitation. Jack Francis illustrated one kind in his recent KINE. article. He described how United Artists gave advanced publicity to "The Fifth Chair" by making use of a fleet of furniture vans with slogans painted on their sides.

That was all that was needed with a picture like this: the film was sold before it reached the provinces. But patrons had to be told when it was going to be shown in their town and at which kinema they could see it.

Not Them All

I am convinced that Press advertising and the use of a trailer is insufficient preliminary publicity for any film. Such publicity does not reach *every* prospective patron.

I only wish my job was as simple as arranging for one or two newspaper ads. and putting up a notice in the kinema foyer. But it is not.

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Another justification for skilled exploitation is to tell the public what the picture is like—to assess accurately its production quality and entertainment value. This is very important.

A set of stills put up as part of a front-of-house display and a block incorporated in a local Press editorial story are not sufficient to tell patrons about the programme. And, what is more, such publicity will not result in any large receipts at the box-office.

Remember, a good foyer display will often impress patrons with the type of film they can see next week, but a group of stills and a newspaper advertisement may fail to do so.

A Good Stunt

Here's a good example of what I think is the correct use of stunt publicity.

A number of Flying Fortresses were christened in various parts of the country by local celebrities. They were named "Wing Victory," after the title of the film.

Crowds of sightseers were present at the ceremonies, and, what is more, thousands of people read about the christenings and about the story of the film in their papers. At the time editors were eager to print stories about Anglo-American friendship campaigns.

Then, again, shop window displays can do a lot to interest people in the films they can go to see next week.

I can personally vouch for the success of the shop window displays arranged for Gainsborough's "Madonna of the Seven Moons." We put dresses that had been worn by the stars of the picture in the shop windows and, by using carefully written poster cards, we were able to attract shoppers' attention from the elegance of the gowns to the title of the film.

Tens of thousands of people saw these window displays for "Madonna," and I don't have to tell exhibitors what a box-office success that picture has proved to be.

The third kind of exploitation I want to mention is the type that a manager should give to a film that is not up to the usual feature picture standard.

A Bad Notice

There was one film of this kind—I won't mention its name—that was given harsh criticism in the national Press.

A number of managers decided to exploit one sequence of the film, namely, a bathing pool scene. They organised bathing beauty contests, asking the audience to judge the winners by the loudest applause.

The idea was such a success that a number of large factories held similar contests for their staffs, sending their finalists to take part in the finals of the bathing beauty contest at the kinema that was showing the film.

Bring a Friend

Each finalist brought a number of friends with her to see the competition and to see the film.

The result of the idea was capacity business everywhere; the film was shown in conjunction with a bathing beauty contest. People went to the show because they wanted to see and judge the bathing beauties.

× × ×

Don't think I am suggesting that we should only go out to exploit a second-rate film. I am not. The first-grade picture needs exploitation if we are going to make it break previous records. Don't forget that we have to encourage large audiences for the matinée performances if we are going to do record business.

Know Your Area

It's up to every manager to know his own area so well that he can decide for himself how to attract good matinée audiences. Perhaps he has a kinema in a holiday resort; if so, his task will be comparatively easy. He may have to attract elderly people to come to see the show. But whatever a manager does to attract better audiences is *exploitation*.

Perhaps Whittell's belief that exploitation means misrepresentation is based on those unfortunate instances where managers have tried to exploit a film they haven't seen. A salesman must know the goods he is offering the buyer, and if a manager exploits a film that he has not seen he may do more harm than good.

Box-Office Proof

Exploitation does pay. Box-office figures that I have seen prove that.

Whittell and his supporters can be assured that renters and the circuits would not pay out large sums of money every year for exploitation unless they were satisfied that this money was being well spent. And as far as I know there is only one thing that satisfies a renter or a circuit that publicity pays—and that is box-office figures.

If Whittell knows any other way I would like to share his knowledge!

WARNER BUILDS UP ITS STARS

CABLING the news to Max Milder that the number of stars now on the Warner roster is 28, the highest in the company's history, Jack L. Warner states that this peak has been reached by the promotion to full stardom of Andrea King and Janis Paige.

Simultaneously, the feature-player list carries 50 names, with an additional 27 artistes engaged to appear in special pictures. The roster thus includes 105 stars and featured players.

Andrea King started her rise to stardom with rôles in "The Very Thought of You," "Hotel Berlin," "Roughly Speaking" and "God is My Co-Pilot. It was her work in the recently-completed "Shadow of a woman" which made her a star.

She is now appearing with Ida Lupino in "The Man I Love," in which Robert Alda, the George Gershwin of "Rhapsody in Blue," has another of the top rôles.

Janis Paige made a striking debut in the all-star subject "Hollywood Canteen." She was allotted a leading part in the Technicolor "The Time, the Place and the Girl." Now she is working in "Her Kind of Man," with Faye Emerson, Zachary Scott and Dane Clark.

Of directors, producers and writers now with Warners there are, respectively, 19, 12 and 39.

MAINLY ABOUT PEOPLE

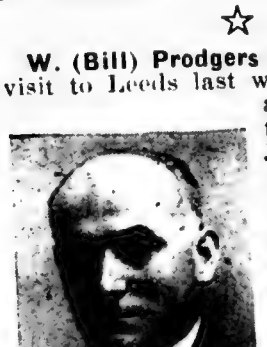
"BILL" PEPPER IS BACK AT WARNER'S

W. A. R. ("BILL") PEPPER has returned from war service and rejoined the Warner Theatre, Leicester Square. He has taken up the position of general manager from which he took leave of absence four and a half years ago to join the R.A.F.

During his service Bill was awarded the M.B.E. and was also mentioned in despatches. He left the service with the rank of Squadron Leader.

☆

W. (Bill) Prodgers made a flying visit to Leeds last week to attend a luncheon of the Leeds Joint Committee of the C.E.A. and K.R.S. and was presented with a large silver tankard by the Joint Committee as a token of their esteem and appreciation.



Mr. Prodgers was one of the most popular members of the Trade in the North-Eastern Counties, and after ten years in Leeds as supervisor for A.B.C. was transferred in a similar capacity last February to Devon and Cornwall for health reasons. That this is having the required effect was obvious to his many friends in Leeds.

☆

Herbert Hartley, of Hartley Cinemas, owners of kinemas in Nelson, Lancs, is still on the sick list, but is improving in health.

☆

Leaves Western for Walturdaw

W. H. THORNTON, for several years Western Electric supervisor in Liverpool and district, has been appointed Liverpool representative for Walturdaw, whose branch office is in Camden Street, Liverpool.

☆

E. C. Guyatt, manager of the Odeon, Bath, is suffering from pneumonia.

☆

Trade friends of **Leo Edgar,** Midland manager for Eagle-Lion, will be glad to hear that he is making progress, and hopes to leave the Birmingham nursing home shortly.

☆

John Ive Norfolk, proprietor of the Regal, Northampton, will contest Castle Ward as a progressive Conservative.

Coming to Northampton in 1924, he opened the old Vaudeville kinema in Grove Road, and having purchased the premises had it enlarged and reopened it as the Regal. He is one of the pioneers of the Industry, and was in silent films as renter and exhibitor.

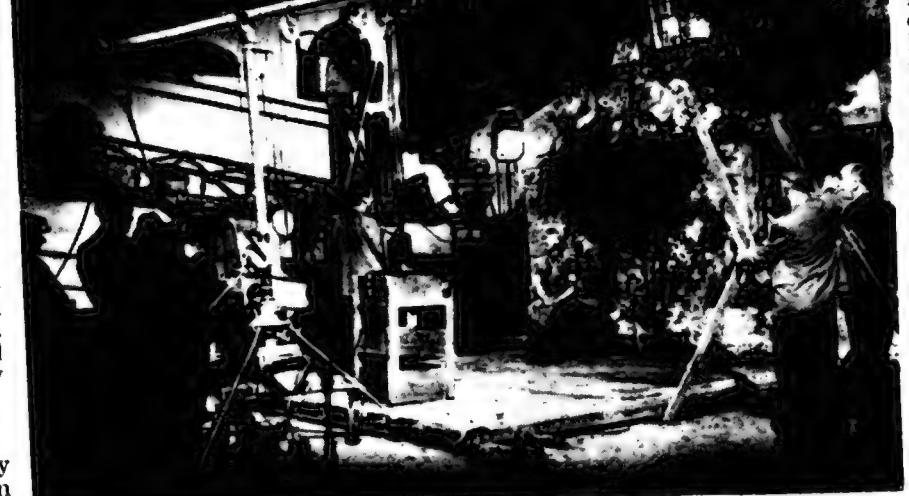
A member of the local kinema operators' committee, he holds the position of vice-chairman.

Prior to entering the film business he was an architect and worked in London.

☆

Warner Supervisor Visits Dublin

GEORGE LEE, Northern Territory supervisor of Warner Brothers and branch manager in Glasgow, has been on a visit to Dublin. He reached the Eire capital from Belfast, where he attended the Trade show of the M. of I. documentary, "True Glory," at which were **Emmet Dalton,** Paramount supervisor, who is also having a look at Ireland, and **Goff Nash,** Warner Bros.' branch manager in Dublin.



A studio shot from Welwyn, where Harold French is directing QUIET WEEK-END for Associated British

☆

Jack Cruise, who this week takes up his new appointment as publicity manager at the Capitol, Dublin, after having served in a similar capacity at the Theatre Royal and Regal, is, together with his friends and colleagues, organising a complimentary concert on behalf of **Mike Nolan,** the Irish comedian, who has been seriously ill in the Meath Hospital, Dublin.

☆

J. Cuneen, Warner Bros.' publicity manager in Dublin, while playing in a soccer match for his club team, Sandymount, displaced a knee-cap, and it is expected he will be away from office duty for a week or so.

Fred Taylor, manager of the Palace, Accrington, is to stand as a Conservative in North Ward (Accrington) municipal elections.

☆

After being at the Moderne Cinema, Winton, Bournemouth, for six years, manager **H. G. Sutherland** is leaving.

No man has done more in his efforts to aid charities, and at a farewell gathering held in his honour the Mayor of Bournemouth (Councillor H. G. Brown) presented him with a clock as a gift from his many friends.

Other presentations included a fishing bag and leather writing case from the staff.

☆

Arnold Appointed Company Chairman

TOM ARNOLD, theatrical producer, who recently purchased a substantial interest in the South Pier Company, Blackpool, has been appointed chairman and director.

The new board, formed at a meeting of directors, is composed of Mr. Arnold (chairman), A. H. Hargreaves, Ald. J. R. Quayle, Harry Korris, J. Breakell, directors; and W. Harling, secretary and director.

☆

Alfred Levy, governing director of the Scala, Liverpool, and one of the joint managing directors of the Futurist, Liverpool, and other kinemas, who has been a member of the Liverpool City Council since 1930, was elected to the aldermanic bench last week.

☆

Lewis of A.B.C. for Newcastle

AFTER 11 years in Manchester as area supervisor, **L. Lewis** leaves to take up a similar position in Newcastle.

Mr. Lewis is one of the North's best-known personalities in the kinema Trade and was in charge of 33 kinemas in the A.B.C. circuit. He will leave Manchester this month.

Shirley Temple and Robert Benchley have the leads in KISS AND TELL, a new Columbia comedy

Mr. Lewis was on the Executive Committee of the Manchester and Salford C.E.A. for many years.

Mr. Lewis will be replaced by **A. W. Rivkin,** who has been Newcastle area supervisor for A.B.C. for the past two years.

☆

C. Beveridge has joined the sales force of United Artists, and will operate on the south coast. Beveridge until recently represented G.F.D. in Scotland, working at their Glasgow branch, and returns south after an absence of 20 years.

☆

Johnny Quin, manager of the Lyceum, Belfast, and treasurer of the Northern Ireland branch of the C.E.A., was married in Dublin to Miss Sadie Butler, the Northern Ireland B.B.C. artist.

☆

Manager to Contest Bye-election

AMONG the prospective candidates already announced for election to Grimsby Town Council is **Charles Clow,** secretary of the North Lincs branch of the C.E.A. and manager of the Plaza, Grimsby.

He is to contest the North-East Ward as a Progressive candidate.

☆

Alderman Charles Hartley, the architect who designed the Davenport, near Stockport, and the Forum, Wythenshawe, Manchester, has accepted the invitation to be the next mayor of Stockport.

☆

Lieut. Sol Freeman, son-in-law of I. Jacobson, director of [illegible] Cinemas, Whitefield, and proprietor of the Empire, Bury, will be remembered by exhibitors in the Liverpool territory as a member of the staff of the local branch of M-G-M. News came a few days ago that he had been mentioned in despatches and had been made a captain.

He is attached to the Pioneer troops.

FILMS TO BE SHOWN BETWEEN THURS., OCT. 11 AND WED., OCT. 17

Thursday

Men of the Mines
(Premier)

G.-B. Private Theatre. 10.30 a.m.
Cast: Ernest Butcher, Gladys Young, John McLaren, Monica Mallory, Violet Gould and Don Avery. **Director:** David Mackane.

This is a simple story of coal and the men who mine. In addition, to a romance it shows some interesting coal-mine scenes.

Old Joe Cartwright, his wife Maggie and daughter Mary, Ted Finton, a newspaper reporter, and Bill Oakland, a miner hero, are among the characters in this drama.

Crime Inc.
(Pathe-P.R.C.)

Studio One. 10.45 a.m.
Cast: Leo Carrillo, Tom Neal, Martha Tilton, Lionel Atwill and Grant Mitchell. **Director:** Lew Landers.

Adapted from a book by Martin Mooney, who before joining PRC as an associate producer, was a newspaper crime reporter, the new Pathe-PRC drama, "Crime Inc.," is one of those thrilling factual crime stories that have always been so popular at the box-office.

The Southerner
(United Artists)

Rialto, Coventry Street. 10.45 a.m.
Cast: Zachary Scott, Betty Field, J. Carrol Naish, Beulah Bondi, Percy Kilbride, Blanche Yurka and Norman Lloyd. **Director:** Jean Renoir.

Jean Renoir's "The Southerner" is a story of the courage of a man and wife (Zachary Scott and Betty Field) battling the elements on a strip of Texas sodding. Encountering great difficulties their devotion to one another and the constancy of their ideals are fully tested. Only the belief that the earth was given to us to produce, and that this is the most sacred duty to obey, carries them through their disaster, and as we leave them they are ploughing the land for a new crop and a new tomorrow.

J. Carrol Naish, as Devers, their only neighbour, himself embittered by his own struggle, adds to their troubles by refusing them any help, and Beulah Bondi the gnarled old grandmother.

Of the film, the KINE. reviewer wrote: "Outstanding booking. It is a triumph for Jean Renoir. Photographically and pictorially it is flawless. Rugged as well as intelligent, it deserves and should merit a box-office success," an opinion substantiated by the criticisms of the national Press.

Kid Sister
(Pathe-P.R.C.)

G.-B. Theatre. 2.30 p.m.
Cast: Roger Pryor, Judy Clark, Constance Worth, Frank Jenks and Jimmy Dugan. **Director:** Sam Newfield.

Judy Clark, the blonde comedienne who made a successful appearance in "Mr. Wise Man," is given the leading role in the new Pathe-PRC comedy, "Kid Sister."

Teamed with Roger Pryor, the young star has the rôle of the society girl who decides that it is time to stop being just the "Kid Sister."

Friday

Docks of New York
(Pathe-Monogram)

Studio One. 10.45 a.m.
Cast: Leo Gorcey, Huntz Hall, Billy Benedict, George Meeker and Gloria Pope. **Director:** Wallace Fox.

That popular team of fun makers, the East Side Kids are back again in another laughable exploit. In "Docks of New York," a Pathe-Monogram picture, the Kids find themselves involved in a series of jewel robberies and at the same time become implicated in the politics of a refugee queen.

Peggy Ryan and June Vincent in a scene from Universal's THAT'S THE SPIRIT forthcoming G.F.D. presentation.

Law Men
(Pathe-Monogram)

Pathe's Own Theatre. 2.30 p.m.
Cast: Johnny Mack Brown, Raymond Hatton, Jan Wiley and Isabel Withers. **Director:** Lambert Hillyer.

This is the latest in the series of Monogram's outdoor films starring Johnny Mack Brown, with Raymond Hatton playing the comedy lead.

The story tells how Sandy and Nevada, two U.S. Marshals, go to New Mexico to investigate a series of bank robberies.

There is an original twist and a romantic sub-plot to add feminine interest.

Tuesday

Babes on Swing Street
(G.F.D.-Universal)

G.F.D. Private Theatre. 10.30 a.m.
Cast: Peggy Ryan, Ann Blyth, Marion Hutton, Leon Errol, Andy Devine, June Preisser, Kirby Grant, Anne Gwynne, Alma Kruger and Billy Dunn. **Director:** Edward Lilley.

A merry entertainment with a youthful cast is how this film is described.

It is Peggy Ryan's first starring rôle without her screen partner, Donald O'Connor, with whom she has made 15 pictures.

It is the third picture for young Ann Blyth who won her way to stardom in two O'Connor pictures "Chip Off the Old Block" and "The Merry Monahans."

There are several dancing acts.

The story is about a group of settlement club members who open a juvenile night club in order to raise enough money to pay for music lessons.

Follow That Woman
(Paramount)

Private Theatre. 10.30 a.m.
Cast: William Gargan, Nancy Kelly, Ed Gargan, Regis Toomey, Byron Barr, Don Costello, Pierre Watkin and Audrey Young. **Director:** Lew Landers.

"Follow That Woman" is described as a fast-moving murder-mystery, with a generous supply of comedy, the type which is popular with filmgoers everywhere.

The picture was made by William Pine and William Thomas, and the story concerns the adventures of a private detective and his attractive young wife who find themselves involved in a night-club murder.

Boss of Boomtown
(G.F.D.-Universal)

G.F.D. Private Theatre. 2.30 p.m.
Cast: Rod Cameron, Tom Tyler, Fuzzy Night, Vivian Austin, Ray Whitley, Jack Ingram and Robert Barron. **Director:** Ray Taylor.

This is a Western drama, set in the post-Civil War period of America.

Rod Cameron has the lead as a cowboy who leads a band of citizens against outlaws who are running a campaign against Government gold shipments and stage-coach travellers.

Latin Quarter
(Anglo-American)

Palace Theatre. 2.30 p.m.
Cast: Derrick de Marney, Joan Greenwood, Frederick Valk, Joan Seton and Beresford Egan. **Director:** Vernon Sewell.

This is a mystery tale of the Bohemian quarter of Paris during the end of last century.

Behind the romances, the gay and hectic parties, there is mystery. "Latin Quarter" is described as a film that is different in every way and definitely a picture for those with strong nerves!

Her Lucky Night
(G.F.D.-Universal)

G.F.D. Private Theatre. 10.30 a.m.
Cast: The Andrews Sisters, Martha O'Driscoll, Noah Beery, Jun., George Barbier, Maurice Cass, Marie Harmon, Olin Howlin, Robert Emmett Keane and Grady Sutton. **Director:** Edward Lilley.

The story concerns a young girl who buys two kinema seats, throws one away and hopes that an attractive man will find it. Unfortunately for the originator of the idea, the ticket is picked up by an elderly gentleman.

His nephew, however, has an appreciation of feminine charm, so that the heroine's investment is a success in the end.

Forthcoming Attractions

THESE films will be trade shown on Thursday and Friday, October 18 and 19, synopsis of which will appear in next week's issue of the KINE.:—

THURSDAY, OCTOBER 18, **Dangerous Partners** (M-G-M), at 10.30 a.m. and 2.30 p.m. in the Private Theatre. **The Seventh Veil** (G.F.D.), at 10.30 a.m. in the Leicester Square Theatre.

FRIDAY, OCTOBER 19.—There have been no feature trade shows set up to the time of going to press.

Wednesday

Lives of a Bengal Lancer
(Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing, C. Aubrey Smith, Monte Blue, Kathleen Burke, Douglass Dumbrille, Akim Tamiroff and J. Carrol Naish. **Director:** Henry Hathaway.

One of Paramount's most spectacular productions, "The Lives of a Bengal Lancer," is being reissued. The success scored by this picture when it was originally released will be remembered by exhibitors and public alike.

Abbott and Costello in Hollywood
(M-G-M)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Bud Abbott and Lou Costello, Frances Rafferty, Robert Stanton and Jean Porter.

Imagine Bud and Lou as inefficient barbers who set out to be even more inefficient actors' agents and manage to "hit the jackpot," but not until they have completely disorganised a Hollywood studio.

They try to shave "Rags" Ragland, and Lou finishes up in a whirlwind by being chased over a moving roller-coaster by the villains of the show.

Trigger Trail
(G.F.D.-Universal)

G.F.D. Private Theatre. 2.30 p.m.
Cast: Rod Cameron, Fuzzy Knight, Eddie Drew, Vivian Austin, Lane Chandler, George Eldredge, Buzz Henry and Davison Clark. **Director:** Lewis D. Collins.

Rod Cameron plays a cowboy who foils the efforts of a crooked financier to steal land for a railway undertaking.

The music includes "Trail Dreamin'," "I'm Headin' for My Oklahoma Home," "Twilight on the Prairie" and "Long About Sundown."

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
			LONDON.			
Thur., Oct. 11	10.45 a.m.	Rialto	The Southerner ; The Flying Jeep...	United Artists	Zachary Scott ...	—
,, ,, 11	10 a.m.	Preview Theatre	Home of Peter Pan ; Our Inheritance	Empire Films ...		—
,, ,, 11	10.45 a.m.	Studio One ...	Crime Incorporated	Pathe	Leo Carrillo	—
,, ,, 11	2.30 p.m.	G.B. Theatre ...	Kid Sister	Pathe	Roger Pryor	—
,, ,, 11	10.30 a.m.	G.B. Theatre ...	Men of the Mines ; Cabaret... ...	Premier Distrib.		—
Fri., ,, 12	10.45 a.m.	Studio One ...	Docks of New York	Pathe	The East Side Kids ...	—
,, ,, 12	2.30 p.m.	G.B. Theatre ...	Law Men	Pathe		—
Mon., ,, 15	10.45 a.m.	Private Theatre...	Four Shorts	Columbia ...		—
Tues., ,, 16	10.30 a.m.	Private Theatre	Babes on Swing Street	G.F.D.	Peggy Ryan	—
,, ,, 16	2.30 p.m.	Private Theatre	Boss of Boomtown	G.F.D.	Rod Cameron	—
,, ,, 16	10.30 a.m.	Private Theatre	Follow That Woman	Paramount ...	William Gargan ...	—
,, ,, 16	2.30 p.m.	Palace	Latin Quarter	Anglo-American		—
Wed., ,, 17	10.30 a.m.	Private Theatre	Her Lucky Night	G.F.D.	The Andrew Sisters ...	—
,, ,, 17	2.30 p.m.	Private Theatre	Trigger Trail	G.F.D.	Rod Cameron ...	—
,, ,, 17	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Bud Abbott and Lou Costello in Hollywood	M-G-M	Abbott and Costello ...	—
,, ,, 17	10.30 a.m. & 2.30 p.m.	Private Theatre	Lives of a Bengal Lancer	Paramount ...	Gary Cooper	—
Thur., ,, 18	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Dangerous Partners	M-G-M	James Craig	—
,, ,, 18	10.30 a.m.	Leicester Sq. T.	The Seventh Veil	G.F.D.	James Mason ...	—
Fri., ,, 19	10.30 a.m.	Private Theatre	Seven Shorts	Paramount ...		—
			BIRMINGHAM.			
Tues., Oct. 16	10.30 a.m.	Futurist ...	China's Little Devils...	Pathe	Harry Carey	—
Wed., ,, 17	10.30 a.m.	Scala	Fashion Model	Pathe	Robert Lowery ...	—
Thur., ,, 18	10.30 a.m.	Futurist ...	Docks of New York	Pathe	The East Side Kids	—
Fri., ,, 19	10.30 a.m.	Scala	The 'Cisco Kid Returns	Pathe	Duncan Renaldo ...	—
			CARDIFF.			
Tues., Oct. 16	10.45 a.m.	Park Hall ...	China's Little Devils...	Pathe	Harry Carey	—
Wed., ,, 17	10.50 a.m.	Park Hall ...	Fashion Model	Pathe	Robert Lowery ...	—
Thur., ,, 18	10.45 a.m.	Park Hall ...	Docks of New York	Pathe	The East Side Kids	—
Fri., ,, 19	10.50 a.m.	Park Hall ...	The 'Cisco Kid Returns	Pathe	Duncan Renaldo ...	—
			GLASGOW.			
Tues., Oct. 16	10.50 a.m.	Cosmo	China's Little Devils	Pathe	Harry Carey	—
Wed., ,, 17	10.50 a.m.	Cosmo	Fashion Model	Pathe	Robert Lowery ...	—
Thur., ,, 18	10.30 a.m.	Playhouse ...	Docks of New York	Pathe	The East Side Kids	—
Fri., ,, 19	10.50 a.m.	Playhouse ...	The 'Cisco Kid Returns	Pathe	Duncan Renaldo ...	—
			LEEDS.			
Tues., Oct. 16	10.30 a.m.	Tatler	The Wizard of Oz	M-G-M	Judy Garland ...	A
,, ,, 16	10.30 a.m.	Tower	Love, Honor and Goodbye	British-Lion ...	Virginia Bruce ...	A
,, ,, 16	10.30 a.m.	Ritz	China's Little Devils	Pathe	Harry Carey	—
Wed., ,, 17	10.30 a.m.	Ritz	Fashion Model	Pathe	Robert Lowery ...	—
Thur., ,, 18	10.30 a.m.	Ritz	Docks of New York	Pathe	The East Side Kids ...	—
,, ,, 18	10.45 a.m.	Tatler	Babes on Swing Street	G.F.D.	Peggy Ryan	—
Fri., ,, 19	10.30 a.m.	Ritz	The 'Cisco Kid Returns	Pathe	Duncan Renaldo ...	—
			LIVERPOOL.			
Tues., Oct. 16	10.45 a.m.	Majestic	China's Little Devils	Pathe	Harry Carey	—
Wed., ,, 17	10.45 a.m.	Palais de Luxe ...	Fashion Model	Pathe	Robert Lowery ...	—
Thur., ,, 18	11 a.m.	Own Theatre ...	State Fair	20th Century-Fox	Jeanne Crain	A
,, ,, 18	10.30 a.m.	Forum	Love, Honour and Goodbye... ...	British Lion ...	Virginia Bruce ...	A
,, ,, 18	10.40 a.m.	Majestic	Docks of New York	Pathe	The East Side Kids ...	—
Fri., ,, 19	10.45 a.m.	Scala	The 'Cisco Kid Returns	Pathe	Duncan Renaldo ...	—
			MANCHESTER.			
Tues., Oct. 16	10.45 a.m.	Market St. P.H....	China's Little Devils	Pathe	Harry Carey	—
Wed., ,, 17	10.45 a.m.	Market St. P.H....	Fashion Model	Pathe	Robert Lowery ...	—
Thur., ,, 18	10.45 a.m.	Market St. P.H....	Docks of New York	Pathe	The East Side Kids ...	—
,, ,, 18	10.45 a.m.	Gaiety	Babes on Swing Street	G.F.D.	Peggy Ryan	—
Fri., ,, 19	10.45 a.m.	Gaiety	State Fair	20th Century-Fox	Jeanne Crain	A
,, ,, 19	10.45 a.m.	New Oxford ...	Love, Honour and Goodbye ...	British Lion ...	Virginia Bruce ...	A
,, ,, 19	10.45 a.m.	Market St. P.H....	The 'Cisco Kid Returns	Pathe	Duncan Renaldo ...	—
			NEWCASTLE.			
Tues., Oct. 16	10.45 a.m. & 3 p.m. ...	Own Theatre ...	State Fair	20th Century-Fox	Jeanne Crain	—
Wed., ,, 17	10.30 a.m.	Essoldo	China's Little Devil	Pathe	Harry Carey	—
Thur., ,, 18	10.30 a.m.	Essoldo	Fashion Model	Pathe	Robert Lowery ...	—
Fri., ,, 19	10.30 a.m.	Essoldo	Docks of New York	Pathe	The East Side Kids ...	—
			SHEFFIELD.			
Tues., Oct. 16	10.30 a.m.	Union St. P.P. ...	China's Little Devils	Pathe	Harry Carey	—
Wed., ,, 17	10.40 a.m.	Union St. P.P. ...	Fashion Model	Pathe	Robert Lowery ...	—
Thur., ,, 18	10.40 a.m.	Union St. P.P. ...	Docks of New York	Pathe	The East Side Kids ...	—
Fri., ,, 19	10.40 a.m.	Union St. P.P. ...	The 'Cisco Kid Returns	Pathe	Duncan Renaldo ...	—

The COMPLETE KINEMANAGER

By J. H. HUTCHISON

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Observations

THE communications being sent out by the London County Council to borough councils, referring to recent instances of the collapse of ceilings in places of public entertainment shows how mindful the Council is of public safety, but it is to be hoped that it will not awaken in the public mind an idea that ceilings of kinemas are in a generally unsafe condition.

Exhibitors everywhere are jealous for the reputation of their kinemas as safe places of entertainment, and the maintenance of ceilings and structures generally is among their special cares. Most companies subject the theatres which they control to periodical supervision by an architect or surveyor, and where this is not done it should be initiated without delay.

Blast and explosions have weakened structures in various ways, and the need during war-time to make inspections of the void above the ceiling in case of fire has led to more traffic above the ceiling than hitherto. This may easily loosen the plaster in some places and so bring about a cracking or a complete separation of the plaster from its support.

The L.C.C. requests that it should be furnished with a written assurance that ceilings are in a safe condition, and this cannot be supplied without a specialist examination.

A very useful pamphlet on ceiling repairs and decoration (Note No. 11. Redecoration of Walls and Ceilings) is obtainable from the Building Research Station, Garston, Watford, Herts, and this should be in the hands of anyone who has to arrange for ceiling repair.

THEODOLITE.

WHAT IS THE FUTURE OF THE OLDER THEATRE?

Some Thoughts on Modernisation

By COLIN JOHNSTON ROBB

PEACE has been restored to the world—but plenty came not with it. This is the blunt position theatre owners and their architects find themselves placed in to-day. More and better theatres and kinemas are required but the Government is constrained to direct the resources and labour of the building industry towards a very acute housing problem—one of the greatest in our long history. In consequence of this it will be some time before the requirements of theatrical and other entertainment industries will be met. Many existing buildings are very poor and out of date and require renovation to meet the demands of the public, and as it is not likely that they will all be replaced by modern structures for a long number of years the owners must provide for making them sufficiently serviceable and attractive to secure the patronage of the general public when super theatres are erected in the different cities and towns.

Methods of Modernisation

In the case of buildings which are structurally sound, of fair proportion and reasonable cubic capacity there is no reason why they should not be so renovated to hold their patrons when the newly-born supers do arrive. They must be so modernised as to meet the most up-to-date requirements in the way of fireproofing, safe exits, sound effects, sight lines, air conditioning, seating, decoration, etc., and the coming requirements for television must not be overlooked. The public demand safety, a good show, a good seat and comfortable air conditions.

These things can be reasonably obtained in existing theatres provided the architect has specialised knowledge of this branch of his profession and the owner gives him ample scope.

Dealing first with the façade, this may be in an architectural style, either Grecian Renaissance, vulgar Victorian, bride-cake Edwardian, or perhaps worse than the latter two, that style that the Americans call gingerbread.

A building which bears classical features in natural stone or sound stucco in good condition should be restored to its original condition externally. The foyer entrance and exit door can well be improved to meet the requirements of first interior impression and safety. The external lighting system to a façade so renovated should be on very simple modern lines, in the way of concealed, or better still projected, flood lighting. The latter, of course, can be effected to give the building a setting in a bath of light which can be changed like the lighting effects on the stage, by an automatic system of coloured lenses, but don't ever erect displays of neon tubing on a classical façade. The showboards should be of simple design to blend with the age of the building. The same applies to signs.

Redeeming the Vulgar

Theatres with vulgar façades present a more difficult problem. The best thing to do is to remove all the vulgar features and ornamentation and finish the whole exterior surface in plaster. The design imposed should be very restrained and not too modern. The colouration should be of refined shades and embodied in the plaster, and should be capable of natural cleaning; surface-applied decoration having a very ice-cream saloon appearance, the quintessence of all that is vulgar.

Lighting should be confined to neon tubes blended with the ornamentation and equally restrained, not in the form of time lettering or winking signs in vivid reds, blues and greens plastered against the skyline. Signs and billboards must be in complete harmony with the general design.

Impressiveness of the Foyer

The foyer is the keynote of inside impression, consequently it should be modernised in complete keeping with the sober exterior design and also with that of the interior. Glass plastics, metals and the latest innovations of building material can be well used here with restraint and the lighting should be concealed for the best effect. A ceiling of glass or translucent plastic can be illuminated to produce strong north daylight with passing sunshine as through the clouds. A glass floor can have diffused lighting which is soft and unique. The foyer indeed presents ample scope for the architect, decorator and lighting engineer.

Redecorating the Auditorium

The interiors of theatres and kinemas may well be treated quite differently. In general, the first thing common to them both is that they should be fire- and stampede-proof. Secondly, they should have proper sight lines and their acoustics should be made as perfect as possible. In this connection an acoustical consultant should be retained to advise the architect how this can be obtained. A building used for presenting drama or opera which we prefer to call a theatre proper can be treated

Continued on page iv

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MODERNISING OLDER THEATRES

Continued from page iii

according to its original style of architecture and decoration let that be either Renaissance, Italian, Spanish, French or some of the exotic styles, such as Persian, Chinese, Hindu, Indian or our own Adam. The elite and the more cultured public often prefer the old style of playhouse, and it is they who attend the theatre most. Drama and art critics often hold that the past treatment of theatres in such styles as the above are a better setting to the stage which lives a lot in the past in scene and costume.

In re-decorating auditoriums in these styles much restraint is needed. Too much gilding, red velvet, wine-reds, blues, etc., are not in keeping with the traditions of the styles. Red linings and box fronts give the skins of the spectators a green tinge under the outcast stage lighting. Let the skilled decorator follow the original early traditions of the particular style of architecture and keep his tinting soft and low.

It is a thousand pities to destroy a classically designed theatre interior provided it is class work in good style. Even in adjusting the acoustics of the building it is possible to retain the original ornamentation in many cases.

Problems of Acoustics

It is often desirable to alter the outline of the auditorium to correct the acoustics—a most essential matter—and "talking pictures" will become more real with the coming of television. In this connection balcony vibrations must be considered as they react against sweet sound. The architect should be guided by the consultant on this highly scientific problem and should not act without him. The old lofty ceiling can be brought down by putting up a counter ceiling, acoustically sloped or stepped back, and treated in a plain way regarding decoration. The perforated surfaces of the different acoustical wall boards give a quite pleasing modern effect.

Continued in next column

Entrance of the Saga, Copenhagen (further illustrated on page ix) as it appeared for the screening of the Ealing Studios' film "Contraband," titled in Denmark as "We Sail at Daybreak"

Continued from previous column

The walls should be covered in some acoustical material, having existing piers encased in the same material. A good effect can be had by the design of the wall covering taking the form of great ashlar blocks, with string courses (flush) running from the proscenium arch to the back. This is quite a good outline for a kinema with a classical exterior. Many forms of wall and ceiling decoration can be adopted, but they should tend to carry the eye without any undue attraction towards the screen. A kinema should be more than a photographer's dark room to the public, consequently, its colouration, hangings, carpeting should be as attractive and rest-giving between the film parts or musical or variety intervals, as in the theatre. Avoid all that is bizarre, loud or vulgar in such treatment.

The introduction of the "black light" in the decorative treatment of theatre and kinemas will open a new phase in lighting auditoriums and will involve using fluorescent materials which respond to the invisible light rays.

In conclusion, the old theatres and kinemas still have their day and the limited conditions of the building industry which lie ahead for many years make it essential to retain and rejuvenate them. Owners and their architects can do this if they face their difficulties squarely.

STANLEY BENHAM DEAD

Well known in the heating and ventilating world, Stanley J. Benham, chairman of Benham and Sons, Ltd., cooking apparatus manufacturers, died at his Arundel home on September 26 after a long illness, at the age of 70.

After his education at University School, Hastings, S. J. Benham entered Benham and Sons, Ltd., 66, Wigmore Street, London, W.1. in 1892, becoming a director in 1899 and managing director in 1901. In 1909 he became chairman also of James Slater and Co. (Engineers), Ltd., of 50, Wells Street, London, W.1.

He was responsible for the design and equipment of steam cooking plant for all dreadnoughts and battleships, battle-cruisers and cruisers from 1904 to 1918, and during the second world war was responsible for the design and equipment of the canteen kitchens for all Royal Ordnance factories and their hostels.

Mr. Benham had been president in 1922-3 of the Association of Heating, Ventilating and Domestic Engineering Employers; vice-chairman from 1915-45 of the Cooking Manufacturers' Association; the first chairman (from 1942-4) of the Joint Council representing all sections of the cooking equipment manufacturing industry.

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In order to facilitate the clearance of large factories, and to make the best Government surplus machine tools at such factories quickly available for use on production elsewhere, Machine Tool Control is arranging to sell these tools direct from site at selected factories and stores.

Each factory will have a sales depot with a self-contained organisation to enable intending purchasers to inspect and purchase machines where they lie.

List of approved merchants are available at each sales depot, as well as at the permanent Disposal Centres, and the services of a merchant in the selection of machines may be utilised without extra cost, as the merchants' commission is paid by the Government.

These additional facilities, which are part of the Government's machine tool disposal scheme, should prove of benefit to firms planning the re-conversion and re-equipment of their factories.

The first of these special site sales commenced at Rootes Securities, Ltd., No. 2 Engine Factory, Ryton-on-Dunsmore, near Coventry, on September 26, and further such sales will be notified from time to time.

The Government surplus machine tools available for sale at the Rootes factory comprised the following main types:—

Centre Lathes. Up to 20 in × 72 in.

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Drilling Machines. Single- and multi-spindle up to ¾ in.; radial up to 4 ft.

Vertical Boring Machines. 36 in.

Gear Machines. Generators; shapers; grinders.

Miscellaneous. Honing, linishing, engraving, polishing machines, mandrel presses, etc.

KINEMA RENOVATION

Modernisation's Recent Contracts

Kenne[th] Friese-Greene announces that Moderni[sation], Ltd., has recently completed work at the following kinemas under Ministry of Work[s] licence: Carlton, Leeds; Kino and Empire, Crewe; Grand and Majestic, Wath-on-Dearne; Roxy, Swinton; Gloria, Newcastle-on-Tyne; Palace, Huddersfield; Palace, Dalton Br[idge]; Regent, Rotherham; Lyceum, Chesterfi[eld]; Cinema, Hasland. Contracts in hand include, Empire, Darton; Empress, Bradford; Palladium, Ossett; Bensham Picture House, Gateshead-on-Tyne; Garrison Theatre, Catterick; Hillcrest, Leeds; Regal, Kiveton Park; Kingsway, Lyric and Rex, Leeds.

Although still on Essential Works Order, Ardente, Ltd., is now able to supply new sets (with the latest improvements) and service old ones for the convenience of patrons, and to co-operate with circuits and privately-owned cinemas.

Ardente is again supplying an attractive plaque announcing that hearing aids are available in the theatres, to be placed in the box-office.

MORE U.S. PICTURE HOUSES

The U.S. Government is lifting the wartime ban on the building of new theatres on October 15. Shortage of some materials still exists, but this is expected to become less restrictive in time.

NEW PLASTIC SCREEN MATERIAL

Flexible and Non-Inflammable

Experiments which have been undertaken by chemists and manufacturers to produce a new plastic material for kinema screens are claimed to have succeeded in a material to be marketed by the Wardour Manufacturing Co., Ltd., of which David M. Robson is chairman.

Patents have already been taken out, and the material has been passed by the London County Council and other authoritative bodies as being non-inflammable.

This material, suitably perforated, is said to be practically indestructible; the surface is pure white and requires no top dressing or dope of any kind. It is also very flexible, can be folded, stretched and generally abused without damage, the material always returning within a few seconds to its normal appearance. It can be cleaned with a moist rag soaked in water, soda water or spirit.

It will not tarnish, is practically non-absorbent, and the light fall-off at side angles is so slight that it can be almost negligible.

A translucent rear projection and a silver screen is also offered by the Wardour Manufacturing Co. in the plastic range, having the same characteristics as regards durability and performance.

It is expected that within six months there will be sufficient material to supply a large number of British kinemas with the amount increasing from that time onwards. Price is competitive with existing types.

A quantity of the material is now available, perforated and ready for any practical test.

The material is not affected by humidity, absorption being less than ½ per cent. after complete immersion in water. The material is 25/1000 in. thick and weighs about 27 oz. per square yard. The screen can be washed with strong soda, soap and water or spirit, nothing will or can disturb the matt surface so that no resurfacing is ever necessary.

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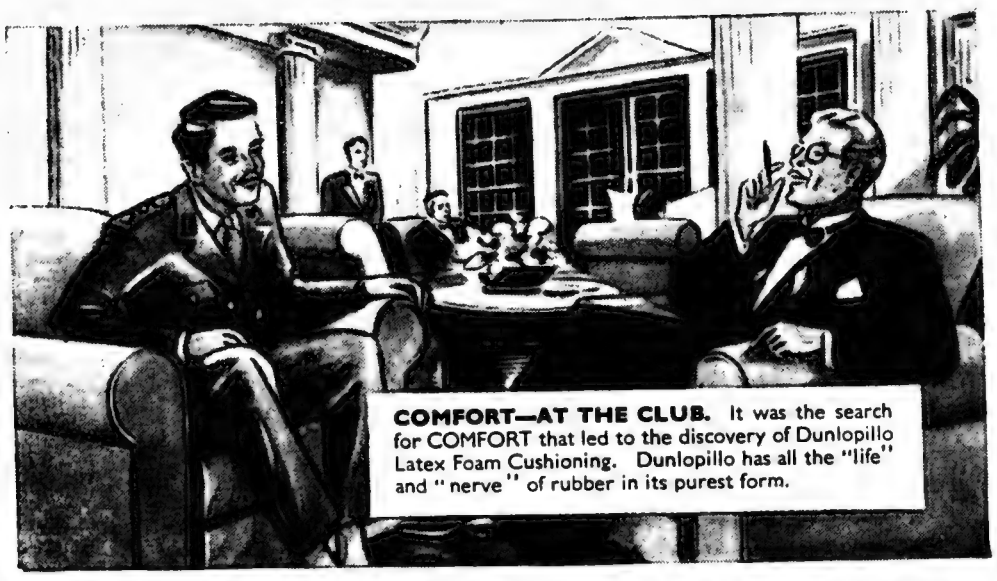

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ADAPTING MUSICAL WORKS TO THE KINEMA ORGAN

III—Coleridge-Taylor's "Petite Suite de Concert"

By EDWARD O'HENRY

From Schubert's "Unfinished Symphony," Mr. O'Henry turns this month to a well-known pianoforte composition "Petite Suite de Concert" by Coleridge-Taylor, suggesting the manner in which the simplicity and charm of the suite can best be rendered on the organ.

Coleridge-Taylor wrote a prodigious amount of music, some of which has been arranged for the "straight" organ, but in this article I want to deal specifically with one of his pianoforte compositions and the way it which it can be approached and played effectively upon the theatre organ.

"Caprice de Nanette"

The first 16 bars can be either devoted to the brass exclusively, or woodwind and brass double forte. At the 17th bar reduce the volume and pick out with great clarity the reiterated notes marked in the copy as staccato, and be very careful with the phrasing and nuances, more especially in all passages where triplicated notation is indicated, the tempo marked being minim 66.

It is greatly to be desired that any interpretation of piano score should be given with as much simplicity as possible and without a too involved thickening of the interior harmonies which, in the first movement, are quite ordinary.

In other words, keep the right hand and left hand on different manuals, except where a close harmony in chords is essential, and be absolutely precise in every way. After the repeat of the opening phrases the movement somewhat abruptly come to a close, after a brief display of octave work for the right hand. It is well to point out here that Coleridge-Taylor has a natural penchant for octaves, and in arranging his works for the theatre organ it is necessary not only to recognise this but also to play octaves occasionally in the right hand as a direct departure from the normal method of adding a four foot stop.

"Demande et Reponse"

This second movement has recently been issued in the popular vogue of lyric plus music, and if it has no other merit it may be said that it does point out in its adaptation the desirability of emphasising the melody played in this case by a single note, although it is in octaves in the score. Some may find it a little annoying that the accompaniment is concentrated upon the half-beat, but after the first 25 bars it is contrasted with a change of tempo and notation for 30 bars, then to return, however, to the same off-beat notation.

In studying this the player will notice the insistence of the composer in accentuating the first note (although only half-beat) in the repeated portions, and it is better to be quite concise about the pedalling which should vary between legato and semi-staccato. This second movement comes to a close upon a quiet note, but attention is drawn to the necessity of playing the whole notation in at least the last 15 bars on account of changing harmonies for the right hand and left hand with the last 5 bars coupling left hand and pedal together pp. (Tempo crochet 76).

"Sonnet d'Amour"

This is written in allegretto tempo. Attention is directed upon the double triplicated first bar, and following the rests between quavers and semiquavers in the first 16 bars. Then comes a little semi-movement passage, with a repeat of the six-note in the time of one crochet, and a varying change of harmonies which are typical of Coleridge-Taylor. These should be closely watched in case of tripping up, as also the left-hand tenths which do not come off on the organ in nearly so graceful a fashion as on the piano; one must, however, do the best that is possible. It is again suggested that only occasionally is it possible to use the octaves in their proper context, and invariably to play them as single notes for the right hand by adding a four-foot stop in lieu. This third item also closes upon a soft series of passages which should not deceive the player from taking extra special care with the phrasing and the constantly changing harmonies.

"Tarantelle Fretillante"

This is most certainly the hardest to perform of the four on account of its speed (Presto minim 92), and also because triplicated notation and semiquavers and quavers alternate with rests which indicate in no uncertain manner the composer's intentions with a tarantelle. Where the copy is marked "largamente" a certain amount of tempo rubato is justified, but this should not develop excessively, and in any case it is purely momentarily. After the first double-bar comes a staccato 16 bars (repeated) in the same first rapid tempo, and a constant attack in progress with alternating quavers, semiquavers and rests, which should in nowise interrupt the pace or the rhythm.

Again, at the "largamente" a certain amount of licence is given to the player to develop his contrast with a slight change of tempo, but it is only for a few bars, and the accelerando commences with rapid runs and groups of triplicated notes, which, drawing towards the close of the suite, finish the last bars with a reiterated octave passage in the C minor mode. This is quite a normal course of the treatment of adaptation from piano to theatre organ, but it should be emphasised that it is eminently desirable to practise this suite upon the piano as a preliminary, and to be absolutely certain that the harmony and changes of notation are correct as well as the phrasing of the whole suite. With works that are well known this will repay close study, and although they may not be difficult in themselves, they may prove to be more difficult of interpretation, and every performer should try to overcome this in the beginning.

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THE UNFINISHED SYMPHONY

Andrew Fenner, the well-known broadcasting organist, writes as follows commenting upon Mr. O'Henry's article in the September 13 issue:—

"While far from desiring to belittle Edward O'Henry's musicianship I feel I must disagree with him over Schubert's 'Unfinished.'

"Mr. O'Henry says, 'It is obvious at first sight that the first 8 bars are for pedal solo.' Surely he means for *cello solo*, whether from manual to pedal by coupler or solo pedal.

"I disagree entirely with Mr. O'Henry's suggestion that at bar 13 the left hand should take over while the right hand takes the charinet-oboe melody. This means a 'problematical jump' which many a skilled musician would never hazard. I would sug-

Continued on page xxvii

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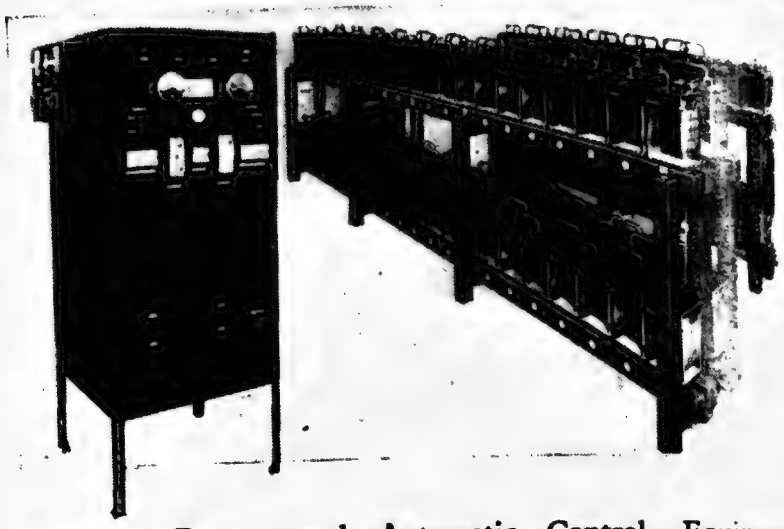

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† *Illustrated.*

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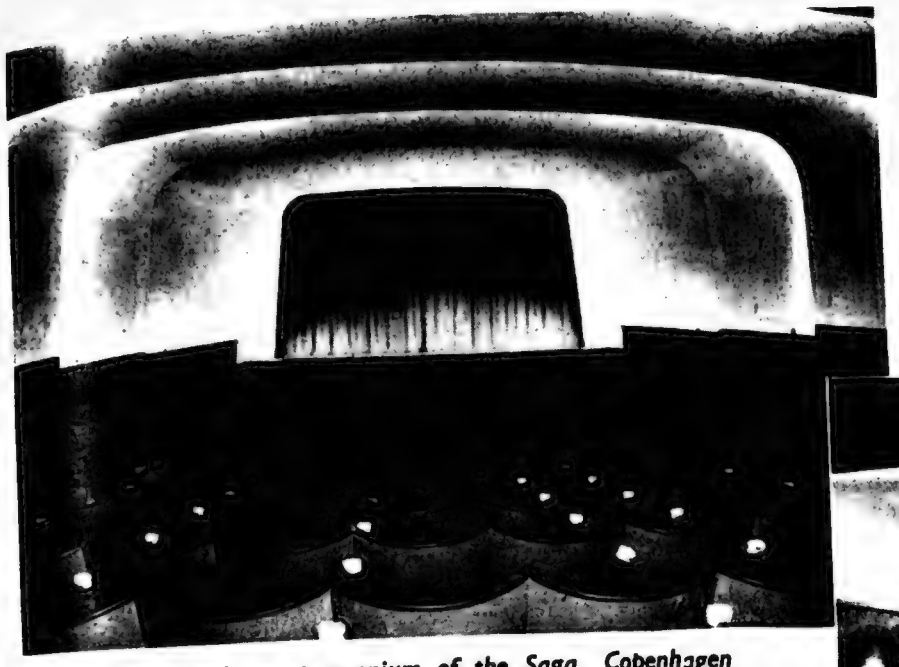
A WAR-TIME KINEMA

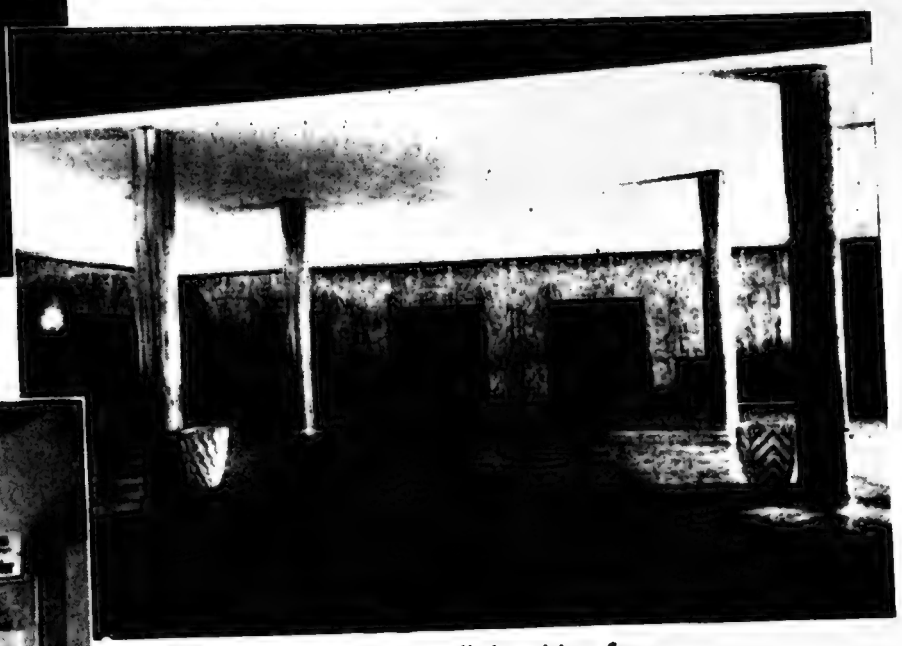
THE SAGA, COPENHAGEN

TO the Saga, Copenhagen, belongs the distinction of being the only kinema in liberated countries built during enemy occupation and opened for entertainment. Planned before the incursion of Nazi armies to Copenhagen and partially constructed, the original decorative scheme had to be abandoned and the work carried on on an entirely utility basis. It is hoped that when conditions settle down to normal refurnishing will be carried out on a more luxurious scale.

It will be remembered that at the close of the last war a similar economy of construction of kinemas in Germany had to be observed, and for a time the austerity of appearance became a vogue—a pattern to be followed by later designers.



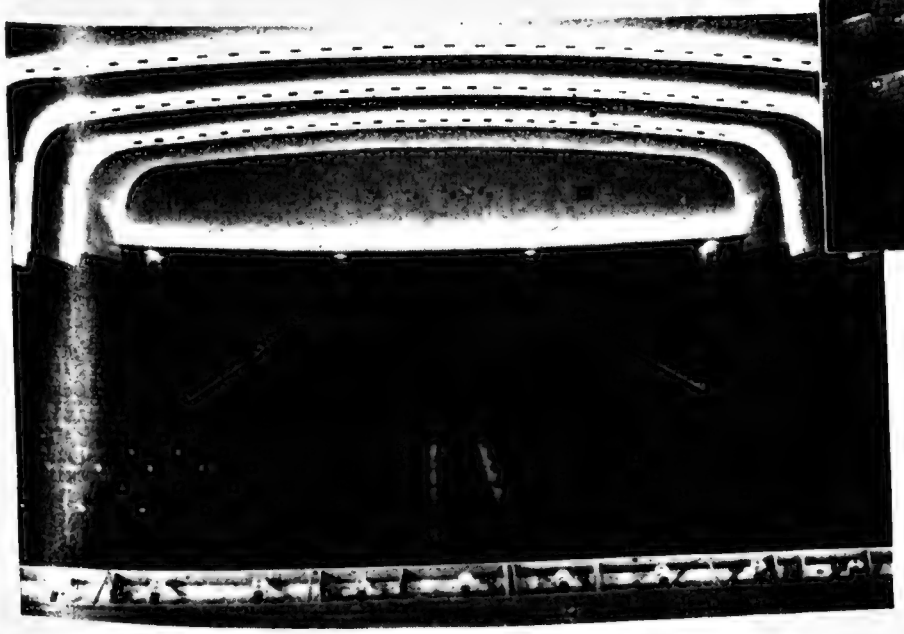
Proscenium and ante-proscenium of the Saga, Copenhagen



The panelled waiting foyer

Entrance hall with pay boxes and chocolate kiosk

Centre transverse gangway



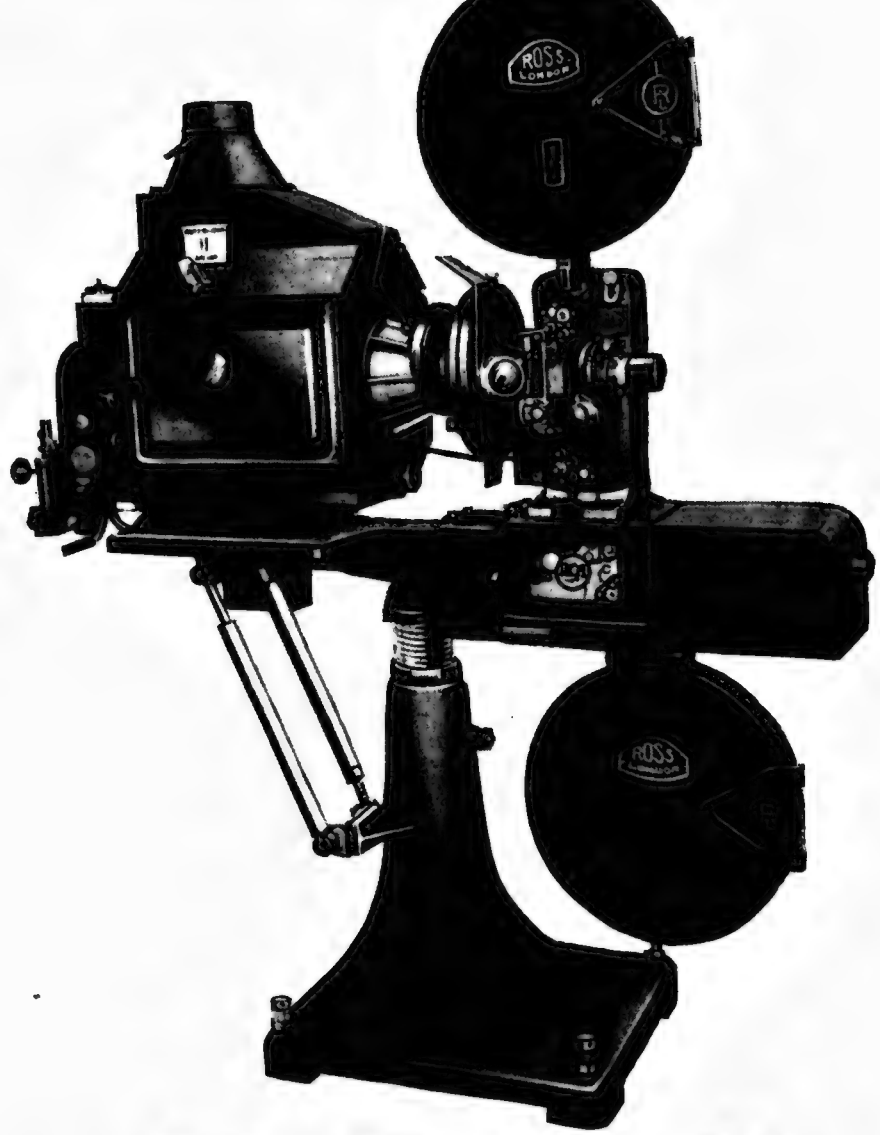
The auditorium from the stage

The same plainness of design is observable in the Saga, flat, unadorned surfaces being the rule in all parts of the theatre.

The seating capacity of the Saga is 1,515, the shaped chairs being covered with a woollen material and provided with wooden arm rests. Lighting is hidden in coves behind the transverse arches of the auditorium, the proscenium opening following the shape dictated by the arches.

The foyer is wood-panelled from floor to ceiling, and has lino coverings to floor. The entrance hall strikes an inviting note, a lighter tone brightening the walls with lino strips alternately light and dark breaking up the floor space. On the right are box-office and forward looking offices, while immediately in front is a chocolate kiosk.

The Saga is the property of John Olsen, well known both in England and in Denmark.



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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by James Benson

FASCINATING FACTS ABOUT ELECTRONS

B.K.S.'s Promising Season—Needs of Kinematography—When the Boys Come Home—Projection Room Advisers—The New Standard Leader

THE B.K.S. Theatre Division's season of Sunday morning meetings got away to a good start on Sunday, September 16, when Geoffrey Parr, A.M.I.E.E., the well-known editor of *Electronic Engineering*, presented the first paper of the Division's series entitled "Electronics and the Kinema."

As will be seen from page xiv, Mr Parr dealt ably with the fundamental theory of the electron and delighted his audience with his clear explanations of electronic emissions, a subject that is so often confusing to all but advanced mathematicians. He supported his remarks with demonstrations on various electron tubes and closed with a very interesting exhibition of variations in electron flow through the medium of a mirror galvanometer and an ingenious scale.

The series of electronic papers for the season should be welcomed as very timely in view of the important place that electronics is taking in the minds of all engineers at the present moment.

Mr. Parr will present the second part of his paper on October 21, and the third paper of the series, to be given on November 18, will cover the electronic aspect of sound reproducing equipment.

On January 20 the fourth paper of the series will cover kinema television and should prove to be of special interest to theatre engineers and projectionists.

D.C. versus A.C.

FURTHER papers are to be presented on March 17 and May 19. The first will be on D.C. versus A.C. as projection luminant, when two engineers will jointly discuss the various advantages and disadvantages of the two systems.

The first paper of the season covers a subject of topical interest in projection screen efficiency and will, no doubt, add much to the knowledge that theatre engineers and projectionists already have of this oft-neglected but vital important item in the proper presentation of motion pictures for which we all strive.

Members of the Division will receive further information regarding these meetings and are entitled to introduce two guests at each meeting. In view of the wide interest of the subjects the Theatre Division Committee wish to remind readers that invitations will be gladly sent to non-members on application to the Secretary of the B.K.S., Dean House, 2, Dean Street, London, W.1. Phone: Gerrard 7368.

What is Wanted Most?

MENTION of the talk on A.C. and D.C. arcs reminds me that quite recently a meeting of photographers had before it a symposium on what improvements were needed most in photography. The claims of lenses, exposure meters, plates, films and sensitive papers were advanced and much interesting matter was forthcoming.

If such a meeting of kinematography technicians were held what would be advanced as the line upon which research and effort could be concentrated to produce the most far-reaching results, bearing in mind always the production of a better picture on the screen. The claims would be many: non-intermittent projectors, more efficient illuminants, screens that would retain their first whiteness with perforations which would not get clogged, sound of higher quality. On the production side better sound recording and printing, a simpler form of photography and processing colour shots, improvements in emulsions. Added to these would be the pooling of patents in camera and projector design to ensure the highest mechanical standard. But the road to Utopia is long and full of pot holes.

Back to Civvy Street

REFERENCES in these notes last month to a conversation with F. T. Woods on reserving opportunities for employment for projectionists who have carried out responsible and difficult service as Army projectionists have brought one or two letters of protest from men who have carried on in the home country, often under difficult blitz conditions. I think these correspondents misunderstood the attitude of Mr. Woods, whose plea was that no projectionist who had stuck to his job and carried it on continuously and well should find himself overlooked on the return of men to civvy life on a larger scale than at present. Mr. Woods sets out the position on a later page of this issue and outlines some of the difficulties which Army projectionists had to overcome in the theatres of war in which he was working as technical officer.

Factory Releases

FROM the exhibitors' point of view it is a great advantage to him that men who have been projectionists are, upon release from munition works, to be free from direction and thus become available for employment at their old prewar jobs in the projection room. Many of these are no doubt excellently equipped in the technical sense, and any exhibitor who failed to take the opportunity of employing them would be prejudicing his own interests.

The duty is incumbent upon him, however, to take back into his employment those who were employed by him in pre-war days who were called to the Services, and given equal ability the ex-Serviceman should be preferred even if there were no legal obligations, to re-employ him.

A Shocking Example

MORE examples of mutilation come to hand this month—torn sprockets, unnecessary change-over marks, scratched sound tracks, etc., giving evidence of sheer carelessness or wilfulness in the projection room and neglect to check damage in the renters' examination department.

I am grateful to E. C. Rogers, general manager of Poole's Theatres, Ltd., Gloucester, for the photograph reproduced on page xiii of one reel of a feature film as received by him for a recent Sunday show.

Continued on page xiii

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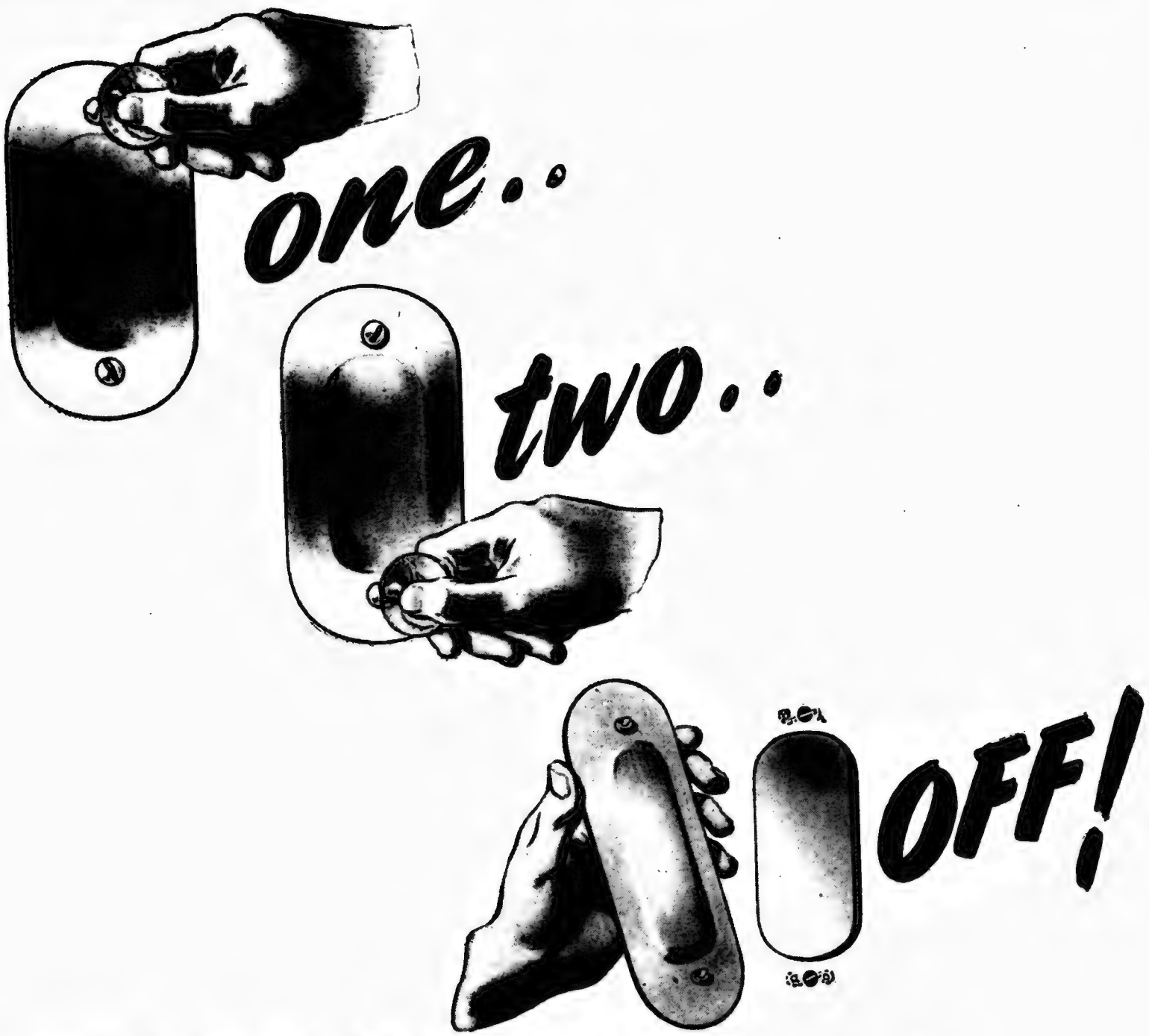

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xi

"We h[ad] had some bad copies in our time, but this one was so shocking that I had this photograph taken for record purposes.

"It was taken exactly as it arrived in the transit [I know it has been stated on several occasions that operators don't look after the stuff, but this photograph was taken of the reel before the operator had an opportunity of touching it at all, and what you see can definitely be laid at the door of the renter."

How a film was received by Poole's Theatres Ltd., Gloucester, from the renter. Any comments?

Wanted! A Friendly Adviser

IT is much to be hoped that in the near future renters' despatch departments will be more adequately staffed by skilled persons able to check up on film that has been damaged. In projection rooms we are all hoping for adequate staffing by competent men, but I feel that much could be done by the appointment of a skilled projectionist and engineer to act as adviser (I don't like the term "inspector") to projectionists on their machines and their proper adjustment.

There are many men in projection boxes today who are damaging films, not from carelessness or wilfulness but because they do not know what adjustments to make or new parts to recommend in order to ease strain on films and secure better and smoother running. The sound reproducer companies have their service engineers; could not projector manufacturers or renters provide a similar kind of advising and adjusting engineer to assist projectionists?

Training Inquiries

CORRESPONDENCE received during the month includes a number of letters from servicemen asking for information regarding training as projectionists. Some men have a good theoretical training in wireless, some have been projectionists in civvy life and want a refresher course.

All that one can do is to give details of the Brighton training scheme for ex-Servicemen and recommend the purchase of *The Complete Projectionist*, by R. Howard Cricks. The Trade and the unions appear to be doing nothing, and it is only when enthusiasts like A. Dan[iels], of Brighton, get going that anything is done to help.

Bath-room Projection

SOME of these Service projectionists get a real kick out of their wartime experiences. One of them, C. H. T. Molyneux, at a naval base out in the Far East, writes:—

"Having had the KINE. sent to me at regular intervals since joining the Royal Navy Film Section, I have read of many experiences of different projectionists. Shows take place in the strangest places imaginable. When on my last trip, a cruiser, I used to rig up my equipment in the officers' bathroom, having a port cut, enabling me to show through to the wardroom, which is one of many, especially one with a cold shower hanging menacingly above one's head.

"I now find myself in charge of another complete Gaumont 35-mm equipment, and hope to be giving my first show to the lads out here in the Far East very soon.

"It is a great sight to see a few hundred Servicemen sitting quietly contented, with their eyes on the silver screen; something that I shall never forget.

"It is satisfying to hear that more mobile and static shows are being provided for the lads who must stay out here for some time yet, although I shall be glad when I can once again return to the Trade, my last theatre being the New Gallery, Regent Street.

"Best wishes to the KINE. and to my friends in the Trade."

Release Print Revision

AS already announced in the KINE., a further revision of the Standard Release Print Leader has been adopted by the Research Council of the Academy of Motion Picture Arts and Sciences, and is being placed on all prints issued to U.S. theatres.

The Release Print Leader was first established by the Academy in 1931, and has been in use as an Industry standard since that time.

The principal revision just adopted specifies a change in the identification leader to include six frames on which is printed *lengthwise with the film* the reel number and the picture title. The inclusion of this information lengthwise with the film will, it is hoped, be of material assistance to the projectionist in that he can now read the title and reel number much more easily when the reel is on the projection machine.

The Standard as revised is now under consideration by both the American Standards Association and the British Institute of Standards for possible eventual approval as an international standard.

Other alterations include the insertion of "Sound Start" in white letters on a black ground and later "Picture Start" in black letters on a white ground. The run-out trailer will also be printed lengthwise with the film the reel number and picture title as in the identification leader at the beginning of the reel.

The change is framed with the aim of securing easy identification of the reel from both ends and the lengthwise printing of the film and reel number should be a great help towards swift recognition of film and part.

Omissions

CERTAIN regrettable omissions from drawings which accompanied Mr. Hastings-Hodgkins' article in the August IDEAL KINEMA have occasioned readers considerable perplexity. To correct these and make them comprehensible it must be explained that the letter A and B were omitted and H substituted for E in Sketch 1, and in Sketch 2 the screen-grid by-pass condenser is missing and the screen of V1 is shown strapped to earth. Will perplexed readers please note?

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ELECTRONICS IN THE KINEMA

Brilliant Lecture by GEOFFREY PARR

ON September 16 at a meeting of the Theatre Division of the British Kinematograph Society, Geoffrey Parr, Editor of "Electronic Engineering" delivered the first of two lectures on "Electronics in the Kinema." Mr. Parr's first lecture dealt mainly with the theory of electrons and explained lucidly what was involved in electronic emission. Variations in electron flow were demonstrated by means of a mirror galvanometer and an ingeniously-devised scale.

Mr. Parr began by saying that although the word "electronics" is tolerably well known, the exact meaning or scope which is denoted is not so well known. It has been defined as that branch of science which deals with the conduction of electricity through gases or in a vacuum.

In electrical engineering the mass flow has to be considered. How great that mass flow is may be realised when it is realised that one micro-ampere corresponds to a movement of six billion electrons per second.

When the electron leaves the conductor and passes through empty space or gas, the path it takes and the speed at which it travels become of interest. A large number of devices used in the kinema are based on properties possessed by the electron outside the conductor: these would be considered in the two lectures before the B.K.S.

The Path of Research

Mr. Parr traced the increasing knowledge of the behaviour of the electron from the early experiments of Faraday and others, mentioning particularly the pioneer Rittorf, and his expert glass-blower Geissler, whose tubes became famous for their intricate structure, enabling the discharge of electrons to be passed through various types of glass, each giving a different fluorescence.

Crookes's discovery of the cathode-ray, and Sir J. J. Thomson's work upon the rays were next mentioned, the latter's discovery that the rays were particles of negative electricity shot off from the cathode and his measurement of their mass and the charge they carried increasing knowledge of the electron. Rutherford, at the beginning of the present century, assigned the electron its place in the structure of the atom and thus in the structure of matter. Bohr, in 1913, established the concept of the analogy of the atom as a miniature solar system.

Dislodging Electrons from the Atom

It is assumed to-day that matter is composed basically of 92 different varieties of atoms, the simplest being hydrogen and the heaviest uranium. It is also assumed that each atom has a different number of electrons circling in different orbits around the nucleus. Normally the atom is electrically neutral, the negative charges on the electrons being balanced by the positive charge on the nucleus.

Before the electrons can be made to perform their part in supplying energy for industrial needs, they must be dislodged from their orbits; every atom has at least one loosely-held electron which can be so dislodged. The number of electrons available for migration was illustrated by the fact that a cubic centimetre of metal has atoms to the number of 10^{22}, or 1 followed by 22 noughts.

There are four known methods of liberating electrons, examples of such methods being thermionic emission, the photo-electric effect, bombardment by electrons (sometimes called secondary emission), and the direct action of a high potential field in a vacuum, which produces "cool discharge."

Collisions with Molecules

From this point Mr. Parr went on to explain the movement of electrons through gas, pointing out that the so-called vacuum tube was in reality a tube in which the gas had been rarefied and was not a vacuum strictly speaking. At normal pressure and temperature the distance between individual molecule[s] in a tube is of the order of [a] millionth of a centimetre. Altho[ugh] electron is only two-thirds the dia[meter] a molecule, the electron can only tra[vel] one hundred-thousandth of a centi[metre] fore colliding with a molecule.

When, however, the tube is partia[lly] ated so that the pressure of the g[as] thousandth of the normal, electrons [can] much farther before colliding with [a] the distance between the molecule[s] creased tenfold. Velocity is [there]fore increased.

Mercury Vapour Behaviour

In the case of mercury vapour, the [mo]lecule is excited when the velocity of the [e]lectron is above 4.6 volts, the outer electr[on] in the orbit being raised to a higher ene[rgy] level, the energy of the impacting electr[on] being transferred to the electron in the orb[it]. After about a hundred-millionth of a se[cond], the electron drops back into its original orbit and the acquired energy is released again in the form of light. Each impact is follo[wed] by a flash of light from the molecule and a luminous glow appears as the electrons continue to collide with the molecules—the familiar glow of the gas discharge.

When the velocity reaches 10.83 volts, positive ions are produced, and the tube contains a mixture of positive ions and electrons, the ions being much heavier (in mercury of the proportion of 1 to 370,000). As a result they move much more slowly.

A certain number of ions will combine with electrons again to produce neutral atoms, but the greater number will drift towards the cathode and produce a positive field.

Atom Attraction

The value of this is seen by considering the action of electrons after they have left the cathode. Each electron released leaves a positively-charged atom behind it and is subject to a force "urging it to return to the metal." The foremost electrons emitted will exert a repulsion on succeeding ones, making it more difficult for them to emerge. The effect of this is to surround the cathode with a cloud of electrons, the outermost ones moving to the anode through the gas, fresh electrons replenishing the loss.

Mr. Parr then went on to compare the performances of a thermionic vacuum and a mercury vapour rectifier and the action taking place in each. He summed up the position by saying that certain drawbacks seem to militate against the gas-filled rectifier, but there were certain advantages of greater efficiency, lower voltage drop and increased rating for a given size of bulb made them very useful where steady loads and good well-ventilated operating conditions are present.

Continued on page xxi

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MAINTENANCE OF ELECTRICAL EQUIPMENT

I.—Working Out a System

By J. W. J. LESLIE, A.M.I.E.E.

THERE is a mistaken idea among some kinema engineer-projectionists that the object of successful maintenance is the location and speedy repair of faults after they have developed and manifest themselves by a breakdown in some circuit or piece of equipment. The very term "maintenance" should be enough to tell us that this is an entirely wrong idea. The dictionary defines maintain as "to carry on, to keep up," and that should be the object of any system of maintenance. In the particular case we are dealing with here it is to keep up the electrical equipment and installation and thereby prevent, as far as possible, faults developing, and should they develop arrest them before they can cause any serious failures.

In the past there has been a tendency to regard maintenance as an emergency measure which should only be put into operation when something goes wrong. It has not been appreciated that a number of the breakdowns could have been avoided had the fault been detected in its earlier stages. It is true that many faults are not apparent and cannot be located without the use of instruments. As long as they do not materially hamper the satisfactory performance of a piece of apparatus they will endure until they bring about a shut-down. This can be avoided and much time and money saved by a carefully worked out system of inspection and the replacement or repair of parts of the installation and equipment which shows signs of failure.

War-Time Deterioration

As the result of war-time difficulties, maintenance, no matter what the standard was before the war, has seriously suffered. Shortage of staff perhaps has been the most difficult problem. It has meant that even the elementary overhauls have become more infrequent, and this coupled with the acute shortage of spare parts and replacements, has left the majority of kinema installations well below par.

But it should not be long before the chief operator's staff is back to its full strength and therefore it is now timely to examine the problem of maintenance and formulate a plan which can be put into operation as soon as the facilities are available. There is one point worthy of consideration before proceeding with a scheme. A problem is immediately presented by the fact of our having been at war for the past six years and that is the result of the unavoidable neglect arising out of the causes mentioned above, *i.e.*, staff shortage and inability to obtain spares and replacements. If a sound maintenance scheme is to be adopted, out of fairness to the chief operator, the installation and equipment should be in good running order at the commencement, and it is suggested that a competent engineer be invited to make a thorough test, carry out a detailed inspection and draw up a comprehensive list of all points requiring attention. When these points have been attended to the chief operator will be in a position to take over and keep a suitable maintenance organisation in operation. It will then be his responsibility to see that the installation is kept in thorough working order.

LOG SHEET FOR MOTORS AND STARTERS

MOTOR.

Duty .....

Maker .....

H.P. ..... Phase ..... R.P.M.

F.L. Current .....

Date Installed .....

STARTER.

Type .....

Maker's No. .....

Drawing Nos. .....

NOTES.

Location .....

Maker's No. .....

..... Volts ..... Type .....

Starting Current .....

Drawing Nos. .....

Maker .....

Date Installed .....

.....

A Wiring Lay-out

Every kinema should have a comprehensive schematic layout of the wiring distribution and a complete set of wiring diagrams and drawings of each piece of electrical equipment installed in the building. The schematic layout should show the main switchboard, fuse-boards, main circuits, and sub-circuits. Each fuse-board should be provided with a framed circuit list showing what each circuit feeds, the loading of the circuit, and the size of fuse wire in the case of a rewirable fuse, or the capacity of the fuse in the case of a cartridge fuse. This information is essential, and if not available it should be obtained, otherwise one of the main objects of maintenance, the speed of repair in the event of trouble will not be achieved. It will also mean that it will not be possible to keep accurate records, and systematic inspection will be made very difficult.

In the case of motors, starters, rectifiers, dimmer board, etc., the manufacturers should be able to supply drawings, provided the data given on the name plate of the apparatus is quoted when making application. It is also helpful to give the approximate date the particular piece of equipment was purchased.

How to Proceed

If fuse lists and the schematic wiring diagram of the distribution are missing, obtaining these may not prove quite so simple. The electrical contractor who carried out the original installation should be able to produce them, but his records may not be complete, and if this is the case there is no alternative but for the chief operator and his staff to prepare them. It sounds a formidable undertaking, especially in an old kinema, but if tackled systematically it should not prove an arduous task and is one which will amply repay the energy expended on it.

A point worth noting regarding circuit lists is that due to the war-time lighting restrictions some lighting circuits have been considerably reduced in loading and in preparing new lists allowance should be made for this, even though it may be some months before the original standard illumination is resumed. As a general practice a record should always be kept of any alteration to circuit loading, no matter how temporary the alteration may be.

Separate Filing Systems

When all this information is collected together it should be filed under separate subjects for easy reference. The subjects could be divided up into (*a*) Projector Equipment, (*b*) Heating and Ventilating Motors, (*c*) Stage and Auditorium Equipment, (*d*) Secondary Lighting Equipment, (*e*) Miscellaneous. In the front of each file should be clipped a separate log sheet for each apparatus. Each log sheet should state the name of the apparatus, the date it was installed, the numbers of all drawing relating to it and should have sufficient space to enable notes to be entered of all repairs and renewals.

Continued on page xix

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Modern Amplifier Design

THE OUTPUT SIDE

Transmission to Divider Network

By H. W. HASTINGS-HODGKINS

IN reviewing the design points in a small modern kinema reproducer equipment in earlier issues of the IDEAL KINEMA, Mr. Hastings-Hodgkins has dealt with the amplifier and the exciter lamp supplies. In this issue attention is given to the output side.

Even in the smallest modern equipments the use of a two-way speaker system is the rule. Some comments on this subject have already been made, but it may be as well to refer to Fig. 1 in which a common arrangement is depicted. In this sketch it will be observed that the output stage of the amplifier is matched to a "transmission line" by the output transformer. This line terminates at a "loudspeaker divider network," usually located on the stage. The high frequency and low frequency outputs from the network are matched to one or more, loudspeakers, each by means of a matching transformer.

Transmission Lines

The term "transmission line" is not used in the telephone sense, as the length of line is never great enough to call for special techniques in matching. It is, however, quite common for the line impedance to be higher

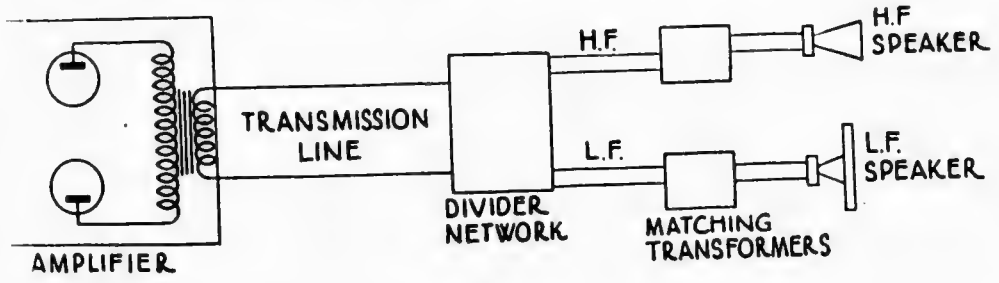

Fig. 1

than that of the loudspeaker voice coils, but this is not a sample of telephone line practice so much as a device to enable a practical dividing network to be designed for the crossover frequency desired. It is also true that copper losses in the line are reduced by working at a higher impedance, whereas the line capacitance is not a serious factor owing to the short length.

The Divider Network

As to the divider network, this is commonly a half-section series filter network as Fig. 1. Although an efficient network is not an easy design problem it is an easy device to understand in principle if we consider that condensers pass the high frequencies but resist the passage of the low ones, whereas the chokes act in an opposite manner. From this fact it can be reasoned that the choke "L.1" will tend to prevent high frequencies passing into the L.F. speaker system, but that these will, instead, pass through condenser "C.1" into the H.F. speakers. If any "lows" come along, they will not find a ready path through "C.1," but will prefer the low impedance offered by choke "L.1" and the loudspeaker voice coil (via the matching transformer).

"L.2" and "C.2" are arranged in a contrary manner with respect to the H.F. speakers, we can expect the opposite effect here.

The network to loudspeaker connection is via matching transformers in sketch 1, and this is essential when the line impedance is lower than that of the loudspeaker voice coils. It is also a convenient arrangement in equipments intended to cope with differing loudspeaker requirements, the transformers can have a number of secondary taps, enabling alternative loadings to be matched to the network.

Power Losses

The above, then, is the usual configuration of the output and distribution circuit, and, as we have mentioned before, there are some very drastic losses in this circuit which would have made its use impracticable had there not been some great improvements in amplifier design. Lumping line, divider network and transformer losses together, not more than half the amplifier power arrives at the loudspeaker terminals. Add to this fact the well-known low acoustic efficiency—the capacity to turn electrical power into acoustic power—of the cone-type speakers commonly used and we have a system which, although it meets auditorium requirements very nicely, wastes a great deal of our amplifier power in doing so.

Modernisation Difficulties

This fact explains the difficulty in modernising the stage end of older equipments as it must be admitted that many of the original amplifiers, although excellent in many respects, have not a sufficient reserve of power to make up for the new losses introduced by a two-way speaker system on the above lines. In large kinemas, complete replacement of the entire reproducer equipment is the obvious choice. For the smaller hall, where the box to stage run is something under 100 feet, less expensive measures can be taken.

In Fig. 3 we have a loudspeaker divider network configuration designed by the writer

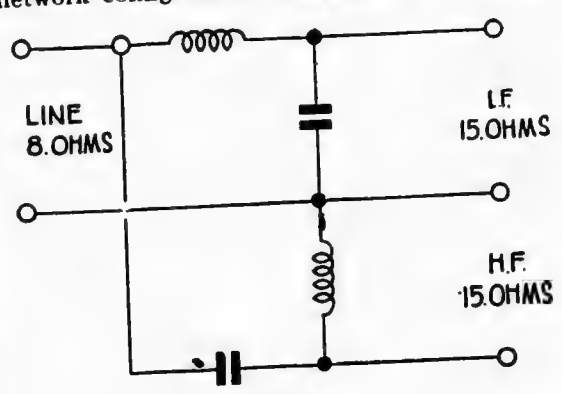

Fig. 3

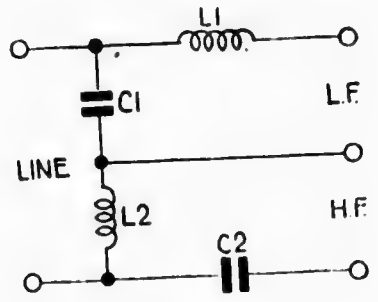

Fig. 2

for such use. By the choice of a higher cross-over frequency than normal, . ., 1,000 cycles, it was found possible to design a network with a high efficiency to work on an 8 ohm line into two 15 ohm loads.

This is very suitable for a two-way speaker system using one H.F. speaker of 15 ohms and one L.F. speaker of the same impedance.

There is practically no H.F. attenuation, owing to the low-line impedance, and, most important of all, no matching transformers are called for and, consequently, no losses introduced by them.

If the stage run is carried out in, say, 7/029 V.I.R., the power loss in the line will be very slight.

ELECTRICAL EQUIPMENT MAINTENANCE

Continued from page xvii

Log sheets relating to motors need to give a little more information, and should be set out as shown on page xvii. Details of the motor and starter are shown on the one sheet, separate sheets could be made for each, but this is not necessary and is liable to cause confusion.

The miscellaneous file will include vacuum plant, refrigerator, organ motors, telephones and any other equipment which cannot be included under the four main headings. Once all the data and drawings have been assembled the chief has at his finger-tips an easy reference and a complete story of the whole installation under his control. He will find that such a system will save him considerable time and enable him to keep a more accurate check on his work. Should trouble develop which makes it necessary to call in outside assistance most of the information will be readily accessible to enable a permanent repair to be speedily effected and if required a spare part to be ordered with the minimum delay.

Testing Instruments

Such a complete record proves invaluable when alterations and extensions to existing equipment are projected. Delays have often occurred in the past owing to details of the installation and plant not being readily available and there is no knowing what sudden alterations will be required as the outcome of the many recent scientific developments.

Instruments need be neither numerous nor costly. All that should be necessary are test lamps and a megger for testing insulation resistance. A 250-volt instrument of the "wee megger" type is quite satisfactory and is sufficiently accurate for this purpose. One can be hired from a local wiring contractor, but it may not always be available when required in the kinema. The same remarks apply to an earth continuity tester, but as the question of cost may be a consideration this can be dispensed with and hired when required. But the megger is a real necessity and will justify the small outlay involved.

Next month I shall deal with inspection and testing and suggest a routine which will ensure that the complete installation is periodically covered.

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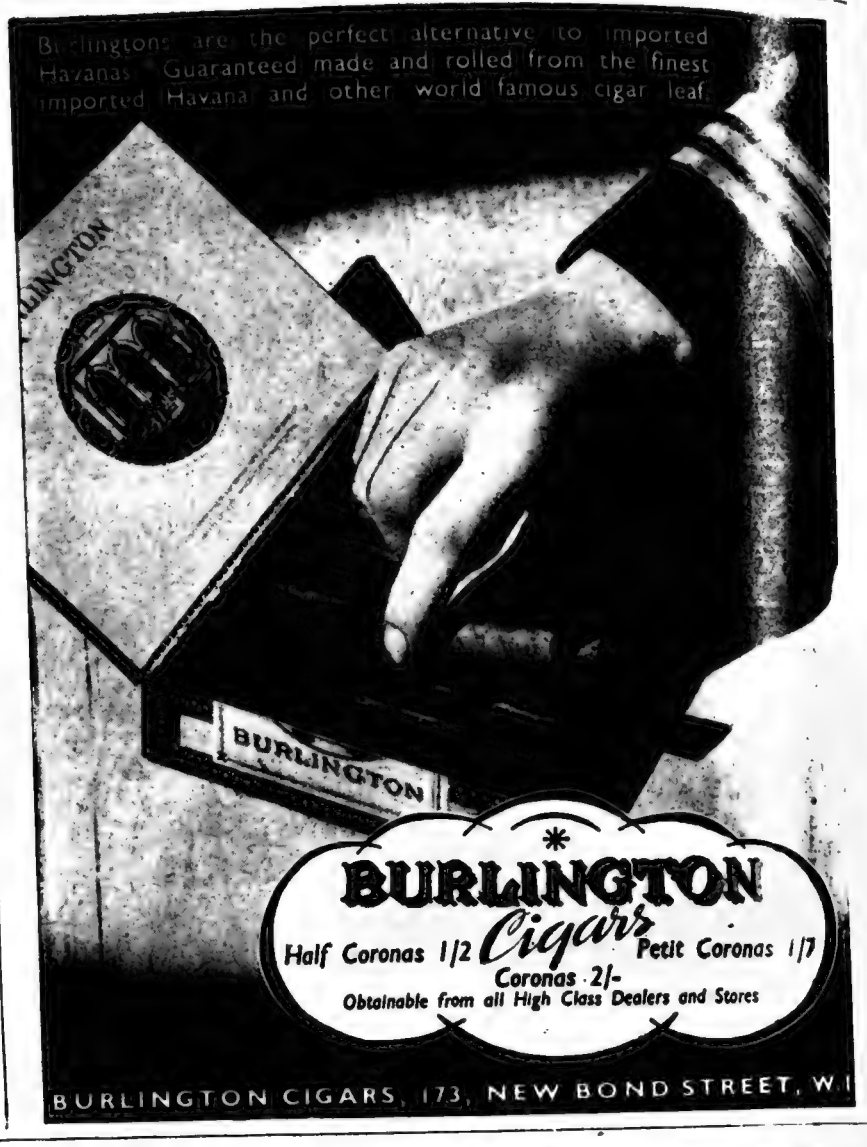

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ROTARY ELECTRICAL APPARATUS

III—Problems of Brush Pressure and Wear

By FRANCIS G. W. TREE, A.M.I.E.E., F.R.S.A.

No matter what the type of rotary electrical machine, the maintenance of appropriate brush pressure is a matter of utmost importance, and good performance is not possible by slipshod measures. The best pressure for any specific brush depends upon the grade of brush and its size, the rotary surface speed, the nature of the load on the machine, and the location of the machine.

With so many factors involved, it is not practicable to categorise brush pressure on a general basis and it is not sufficient to evade the issue, as so many text-books do, by advising the machine operator to adhere to pressures specified by machine manufacturers. The latter is generally a good policy to adopt, but it does not serve the best interests if the policy means blind acceptance. It is far better to know why certain pressures are needed as well as to realise how far personal discretion can be used to advantage. It may be pointed out at this stage that no hard and fast table of pressures can be prescribed without knowing the basic factors of the machines, but enough information can be given to enable personal assessment of the needs of specific machines to be made.

Pressure and Wear

It does not follow that the greater the brush size the greater the pressure required under all circumstances. For instance, 1 to 1½ lb. pressure per square inch may suffice on the rings of a large alternator, yet, obviously, smaller brushes on an automobile starter-motor may need 5 lb. per square inch. This is due to the greater vibration and relatively greater current density in the latter case.

Generally speaking, traction motors and any machines required to carry sudden heavy load changes require relatively greater brush pressures, whereas, slip-rings on ordinary loads may not need more than 3 lb. per square inch. Similarly, where a machine is subjected to considerable vibration, it is necessary to apply greater pressure on its brushes. However, for general purposes, it may be regarded as good practice to apply 2½ to 3 lb. pressure per square inch of brush on ordinary motor slip-rings.

In the case of commutators on motors and generators the matter is a little more complex, and the suggested pressures are 1.5 to 2.25 lb. per square inch for hard carbon and graphite brushes with a minimum of 2 lb. per square inch for metal graphite. With the latter type of brush the average is about 2½ lb. per square inch. It should not be assumed that too much pressure is bound to be better than too little; in fact one cannot generalise in this respect. More often than not, however, brush wear due to too little pressure is greater than that with excessive pressure. As to the rate of brush wear, this may be very costly or otherwise, depending upon the material and number of the brushes on a machine.

Brush Wear

Brush wear depends upon the rotary surface peripheral speed, the condition of the rotary surface, the current density, and the number of brushes in operation. But, as indicated in Part II of this series, the wear on brushes and rotary surfaces is not due entirely to friction, but is more due to electrolytic action.

In a D.C. machine to which current is supplied from an external source, the transference and loss of brush material is greatest on the *positive* brushes: whereas, in the case of a D.C. generator the greatest effect is on the *negative* brushes. Thus, the transference of material is in the direction of current flow, and metallic rotary surface also suffers in this respect. As the brush material is transferred, the rotary surface becomes blackened under the brushes concerned, and where the rotary surface metal is transferred, the brushes involved become somewhat metalised. In the course of time each metalised brush becomes of a contact resistance different from normal, and its current density alters accordingly. It is in this way also that dull and bright tracks appear on commutators; such tracks are evidence of faulty conditions. The electrolytic process also occurs on slip-rings to which A.C. is supplied (to or from), but, owing to the periodic current reversals affecting each ring (and part of it) uniformly, each ring acquires a surface which is somewhat of a blend of metal and brush material. Incidentally, each brush on each ring acquires a certain amount of metal on its face, and if the current distribution is uniform, each brush will have an equal amount of metal transferred to it. Unfortunately, it is not practicable to stop the electrolytic action, but it can and should be minimised. In this respect, some people seem to regard brushes as grindstones, in that they employ hard brushes in order to keep the rotary surfaces bright on their machines. But, as to this point, more will be detailed in due course.

Arc of Contact

Unless a brush is in full contact with the rotary surface, trouble and undue wear are inevitable. The arc of contact must be maintained against the rotary surface peripheral speed and any surface irregularities, by each brush being properly bedded and suitably pressured. Improper bedding may, however, reduce the contact surface by as much as 75 per cent., and apart from causing increased current density, this will result in overheating. When some brush materials are overheated they become hard and brittle, and because of this, cut the rotary surface under them. This applies especially to carbon brushes, and under certain conditions of overheating the brush-face edges may become heated to luminescence. Brushes are generally supplied partly bedded, but the fine bedding can be done only on the machine upon which the brushes are to be used. Bedding needs must be done with care if it is to be effective, and proper bedding is definitely worthwhile. The arc of contact is particularly important on commutating machines (D.C. and A.C.), since it determines the speed/time period of commutation. Apart from a brush acting as a contact, it is intended to function as a resistance or buffer during the period of current reversal, and it must do so during a predetermined time. Where a brush is narrow (whether by design or faulty bedding), the current has less time in which to be damped, and in its inability to be reduced to zero in the time the outcome is sparking. Actually, the process of damping should be complete before the brush passes from segment to segment, if sparking is to be prevented.

Rotary Surface

Some rotary surfaces are not strictly homogeneous but have what may be termed hard or soft spots. Admittedly, the majority of rotary surfaces are perfectly uniform in this respect, but the exceptions give a lot of trouble. Don't, however, let this be an excuse for relegating all one's troubles to spotty surfaces. Rather than to dwell upon the possibility of a non-homogeneous rotary surface, it is better to state that some surfaces are more easily affected by adverse conditions. Once the seed of a disturbance is sown on such a surface the seed quickly develops and gives more pronounced troubles. A vicious spark at one point on the surface may be a sufficient seed, and by it a veritable garden of trouble and expense may mature. Proper conditions can prevent the sowing of such seeds of poor performance, and the best way to get proper conditions is to give good attention to all the fundamentals. This may seem an obvious and trite comment, but, if the show is to be spared the consequences of a shut-down, such a comment cannot be over-emphasised.

In the care of rotary surfaces, there comes the question—"To lubricate or not to lubricate?" and while a slight amount of paraffin wax on a rotary surface is sometimes worthwhile, my advice is not to add lubricant in addition to that provided by the brush material. This will be more fully dealt with in Part 4, which will also give details concerning the care of the brushes and rotary surfaces.

ELECTRONICS IN THE KINEMA

Continued from page xiv

In the discussion which followed Mr. Parr said that in a perfect vacuum the passage of electrons would not produce light, although they might produce fluorescence by bombardment of the glass walls of the tube.

An inquiry whether loss of electrons by an atom would affect the characteristics of the substances was replied to by Mr. Parr, who said that an atom which loses an electron would probably acquire another within a few millionths of a second. He used the analogy of balls pushed through a tube. If one saw balls put in at one end and the emergence of balls at the other it might be assumed that these were the same balls passing through until one remembers that the whole tube was full and that those which were entering were not those which emerged.

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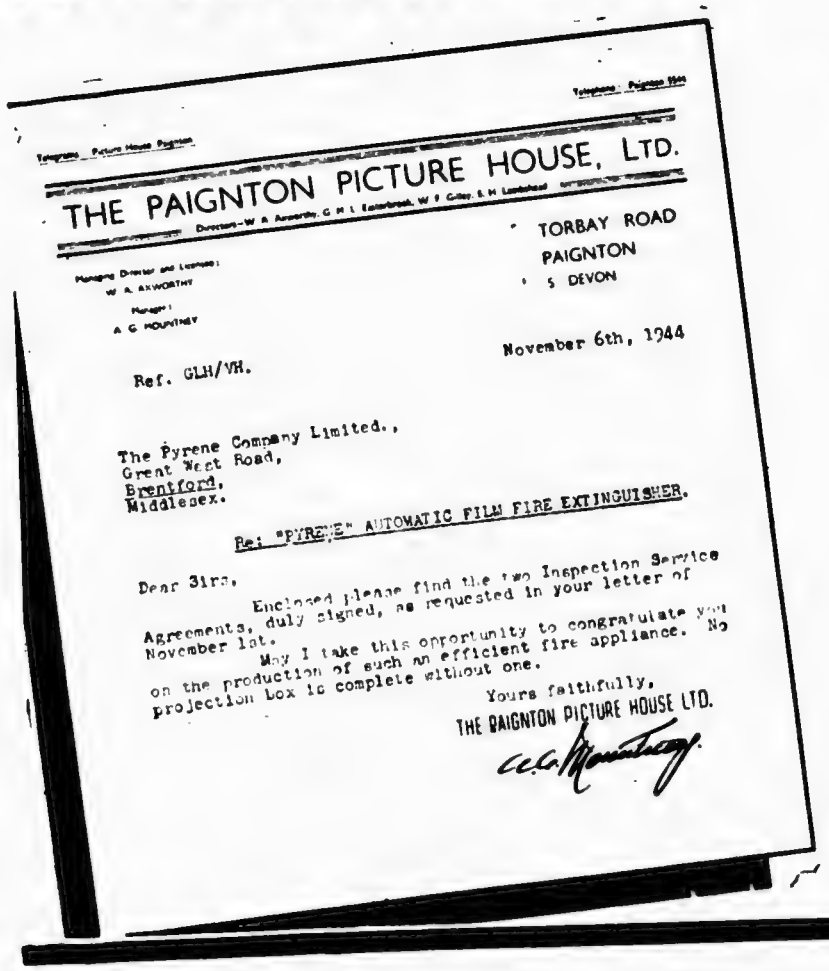

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PROJECTOR SPROCKET DESIGN

Results of Comparative Tests

AN interesting report of an S.M.P.E. Sub-Committee on projector sprocket design is printed in the August Journal of the Society which has recently reached this country. It records the results of tests made with two types of sprocket with a recommendation of the use of one slightly larger than that now standard.

It has long been known that the projection life of film could be increased considerably if the intermittent sprocket used were at least as large or larger than that required to give perfect mesh with the film being driven. It is on this basis that the S.M.P.E. standard sprocket was designed.

When this sprocket came into use, however, it was found in some cases that the sprockets wore out faster than the old sprockets and the projector manufacturers were loath to use them.

It has been suggested, however, that in recent years the average shrinkage of film has considerably decreased and that with hardened and ground sprockets the difficulty of wearing of the sprockets might be avoided. A sub-committee, therefore, was formed on June 19, 1941, to investigate the matter and bring a recommendation to the Standard Committee.

Two Sprocket Sizes

Approximately a year ago a series of sprockets of different diameters were made by the International Projector Company and were installed in special theatres where they could be observed by M. H. Bennett, of the Warner Bros. Theatres, and C. F. Hortman, of the RKO-Radio Picture Corporation. Other sprockets made by the Century Projector Company have been installed in theatres in Rochester, N.Y., and vicinity. Before the sprockets were installed careful measurements and photomicrographs of the teeth were made. In every case where a large-size sprocket was used the companion projector was fitted with a new sprocket of 0.935 in. diameter. In a few cases where three projectors were used, two different large-sized sprockets were used and one 0.935-in. sprocket was used.

At the present time 10 or 15 theatres have been supplied with these experimental sprockets and three sets of sprockets have been removed and examined. All of the projectors have been watched and the report is that there is no difference in noise or ease of handling the film between any of the sprockets.

TABLE 1.

Sample.	Runs to Breakdown with Used 0.943-in. Sprocket.	Runs to Breakdown with Used 0.935-in. Sprocket.
A ...	1,100	540
B ...	843	517
C ...	982	540
D ...	912	491
E ...	1,165	630
F ...	1,374	573
G ...	1,287	566
H ...	1,239	530
I ...	1,665	590
J ...	1,326	603
K ...	1,169	594
L ...	1,746	800

One set of sprockets was removed from the Riviera Theatre in Rochester where it had been in operation for two years. In this set the 0.943-in. sprocket shows somewhat less wear than the 0.935-in. sprocket. These two sprockets were then put successively on a projection machine and ten different samples of film were run on both sprockets. The results are shown in Table 1. It will be observed that the large-size sprocket gave approximately double the film life of the smaller one.

A set of three sprockets, 0.945-in., 0.943-in., and 0.935-in., was removed from the RKO 58th Street Theatre in New York and a similar test run. These results are shown in Table 2. It will be observed that the 0.943-in. sprocket shows somewhat better wear than 0.945-in., and both are considerably better than 0.935-in. sprocket. We have no explanation for the fact that the 0.943-in. sprocket appears better than the 0.945-in. since previous work has indicated that the reverse is generally true.

TABLE 2.

Sample.	Runs to Breakdown with Used 0.935-in. Sprocket.	Runs to Breakdown with Used 0.943-in. Sprocket.	Runs to Breakdown with Used 0.945-in. Sprocket.
M ...	517	3,216	1,086
N ...	396	1,209	579
O ...	774	2,406	1,834

Although the sub-committee had originally intended to run these tests for still another year, it has been suggested that the results to date are conclusive enough to warrant a real effort on the part of the society to get theatres to use the larger-size sprockets, preferably the 0.943-in. sprocket, in order to conserve film during the present shortage.

Projection room of a theatre at Gardemoen, Norway, recently equipped with G.-B. portable projectors

IMPERIAL SYNCHRO-DRIVE SOUND

A new method of "stabilised synchro-drive" has been incorporated by Imperial Sound System in their new D.S.3 type soundhead, now in full swing of production. This new development, it is claimed, completely eliminates that bogey of good sound reproduction—"ripple" and "wow"—which has always been a mechanical problem to completely overcome. The principle of "stabilised synchro-drive" is essentially simple, and the effect is to completely smooth out the minute pulsations caused by the sprocket teeth engaging the film sprocket perforations and uneven drive.

The Imperial D.S.3 is a driven soundhead with sound sprocket, flywheel, spring filter and hold-back sprocket, it also incorporates a rotary gate to which is attached another flywheel. The rotary gate shaft revolves on ball races, and on this shaft is a sleeve also mounted on ball races. This accommodates the driven drive gear, spring filter and flywheel. There is no fixed connection between the rotary gate shaft and driven sleeve, except through the friction of the ball races, the effect of which tends to maintain the speed of the film which is revolving by friction contact the rotary gate. The aim is to smooth out completely "ripple" and "wow." A big step forward towards not merely attaining, but maintaining a constant film speed is claimed.

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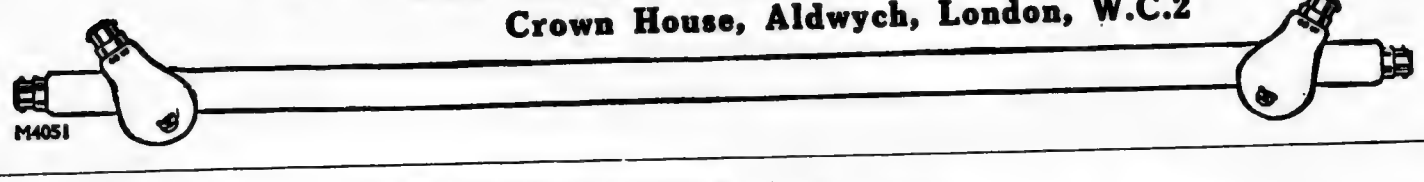
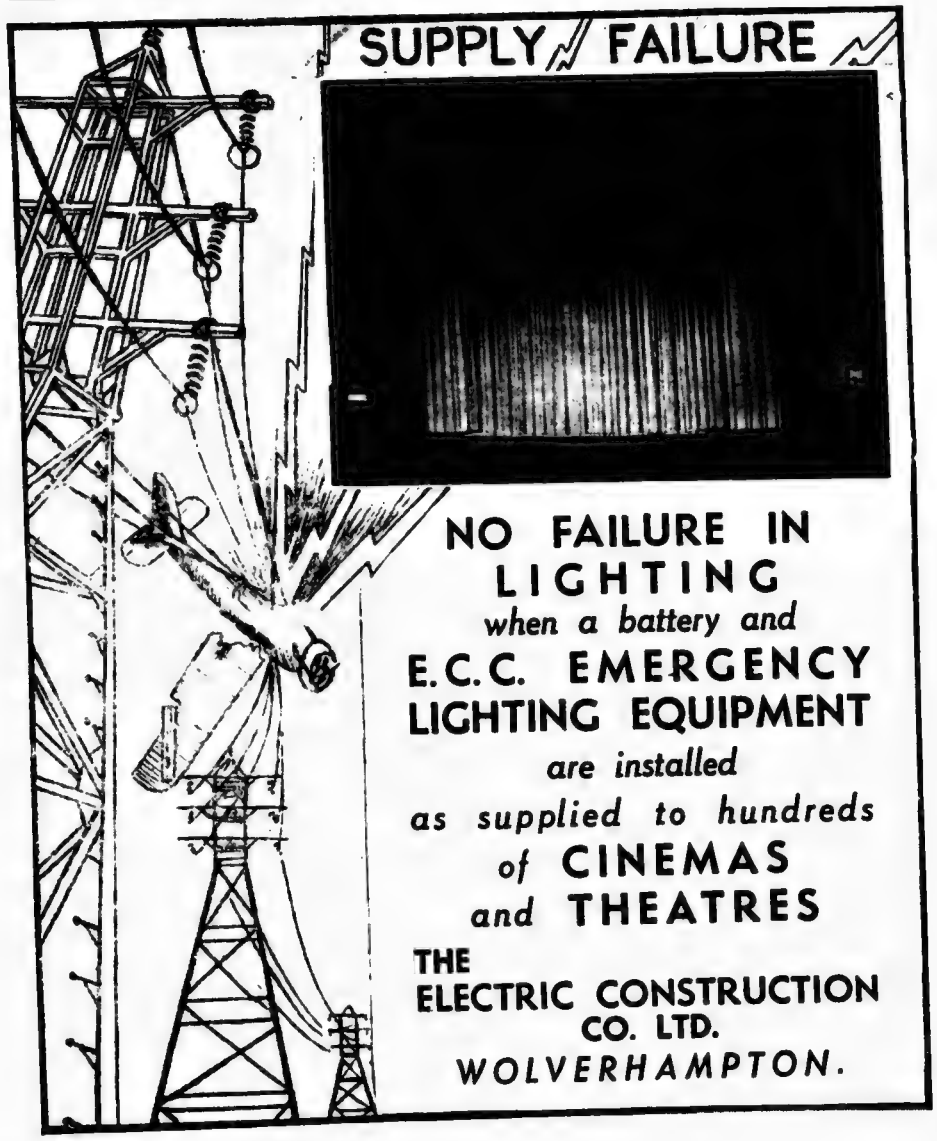


SUPPLY FAILURE



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WELCOME BACK THE SERVICE PROJECTIONISTS

By F. T. WOODS

(Formerly Technical Officer Middle East Forces)

FROM a letter forwarded to me by the Editor of the IDEAL KINEMA I gather that one at least of the readers of last month's issue has misunderstood my plea that the men who went through the hardships of the North African campaign should not be forgotten when projectionists are needed for home jobs.

The writer of that letter thought it hardly fair to men like himself who had served with Bomber Command in England, operating kinemas in their "spare time," who had not been given the opportunity to serve in any particular theatre of war, that they should be penalised in any way upon their return to civilian life.

Cases for Priority

I admit that during my conversation with the Editor the future welfare of the projectionists who had worked with me in the Middle East was uppermost in my mind, but I did not mean to convey the impression that they should be given preference over other men from the Forces. I know many of them, like the writer of the letter, have also been doing a good job of work on their own stations both at home and abroad, and they certainly deserve every credit for their efforts and enthusiasm.

What I really want to convey is that men who have served anywhere should be taken back into the Industry, given priority over those who have joined the Industry since the war or those who left of their own free will to go into other more lucrative jobs. They should be given positions according to their merits, not so much according to the positions they held when they enlisted.

They have had to work under conditions which could never be experienced in civilian life and have had to keep the shows going chiefly by their own efforts, and believe me, at times it has needed tremendous effort and enthusiasm.

Onward from El Alamein

Let me give as an example those mobile kinemas which followed the Eighth Army through from El Alamein. They had to travel over desert tracks and roads badly battered by shells and bombs, always having to keep a weather eye on the equipment to see that it did not get bumped about too much. When they arrived at each destination for the night's performance, their greatest worry was the condition of their equipment. Quite often they would travel through sand storms and it would take hours to clean the sand from the projectors, etc. Then again, perhaps, various parts of the equipment would suffer some damage in transit due to the bad roads, etc. Whatever happened, however, it was their job to do whatever was necessary to get that show on somehow.

One of those mobiles was with the forward troops so far forward that we could not contact it for several months, but, despite the difficulties he experienced so far forward and the fact that we could not catch up with him to give him any help and/or supply him with any valves or spares he might have needed, he kept going, and, so far as I know, did not lose a show that he should have given. When we finally caught up with him the first thing he asked for was a razor blade and some tooth paste. If he ever writes the story of that trip it should be very interesting reading.

Another of these mobiles upon arriving at Tripoli, a few days after it was captured, was immediately installed in the theatre of an ex-Italian Government building. As this theatre had a throw of approximately 100 feet and seated about 1,000 people a mobile equipment could not be sufficiently satisfactory to be of a permanent nature, but I feel sure that all the troops who were present at the time will heartily agree that it was infinitely better than nothing. The projectionists in charge, however, spent what little spare time they had looking around, and from various places found a couple of projectors and other equipment, some in fairly good condition and some not so good, they set to work erecting and repairing it, with the aid of R.E.M.E. workshops, and installed it in place of the mobile equipment, and, so far as I know, it is still running..

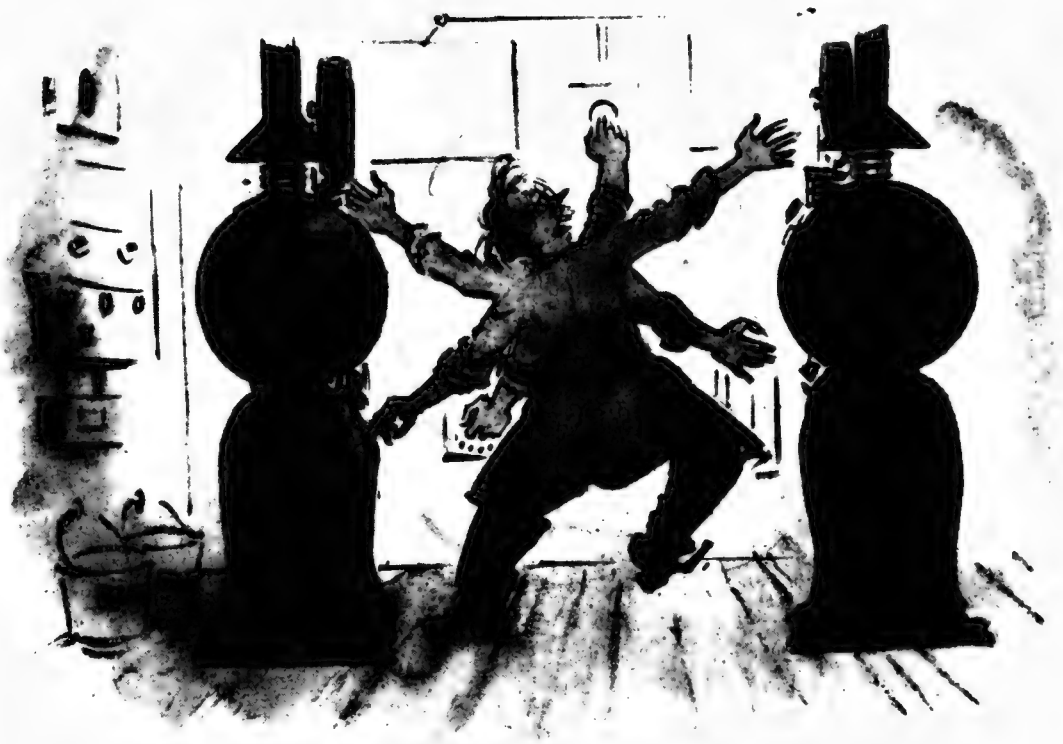
Transit Damage

All mobile work is arduous and nerve-racking because it is the job of operators to go out into the wilds, miles from anywhere, most times for tours of several weeks. After driving, sometimes as much as 100 to 150 miles, the equipment has to be unpacked from its travelling cases, erected in the most suitable place for the performance, cleaned, checked and serviced. Sometimes connecting plugs and other parts of the apparatus damaged in transit. All sorts of unusual things happen when least expected to prevent one from putting that show on, but with no measuring instruments and very few tools to help them these projectionists have to get down to it and put the show on if it is humanly possible. After the performance the equipment has to be dismantled and repacked ready to proceed on the tour next morning.

The static kinemas had their difficulties, too. In many cases the equipment was very old and badly worn, so old, in fact, that spare parts were unobtainable. In these places, I can assure you, it needed all a man's interest, knowledge and ingenuity to keep the things running. Yet they were kept running, and as much interest shown as one would expect here at home.

Quite apart from any dangers and hardships these men have suffered, such things are to be expected in the Services. They have most certainly done a good job of work, and by virtue of their experiences on various types of equipment, mobile and static, 35-mm. and 16-mm., their knowledge and value to the Industry must have improved considerably, and I do feel it merits due recognition upon their return to civil life.

EXTRA HANDS IN THE PROJECTION ROOM



A projectionist who adapted himself to the war-time staff shortage

INDUSTRIAL DESIGN EXHIBITION

The President of the Board of Trade (Sir Stafford Cripps) has announced that the Government has accepted a proposal from the Council of Industrial Design to hold in the summer of next year a national exhibition of design in all the main ranges of consumer goods—clothing, household furnishings and equipment, office equipment and civil transport. The exhibition would be held in London, would open not later than July 1, and would be on a considerable scale.

"It will not be anything so vast or all-inclusive as a commercial exhibition or trade fair, and space will not be sold," said Sir S. Cripps. "It will represent the best and only the best that modern British industry can produce.

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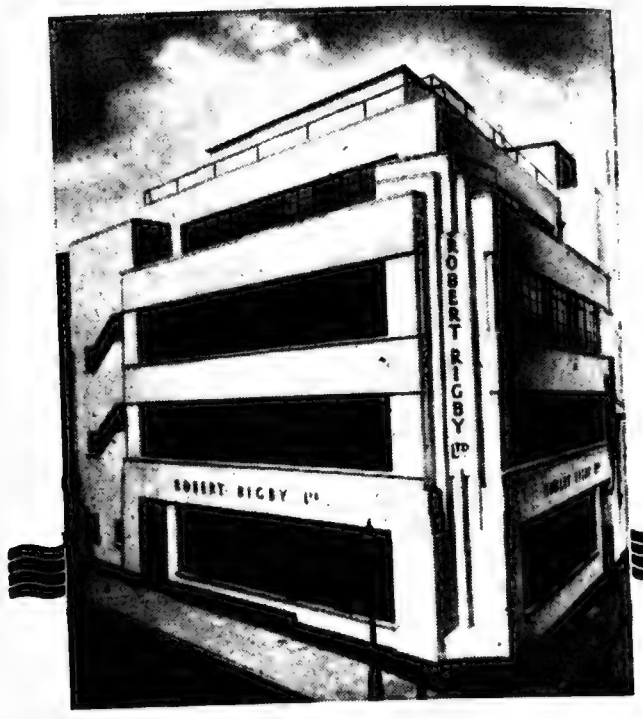

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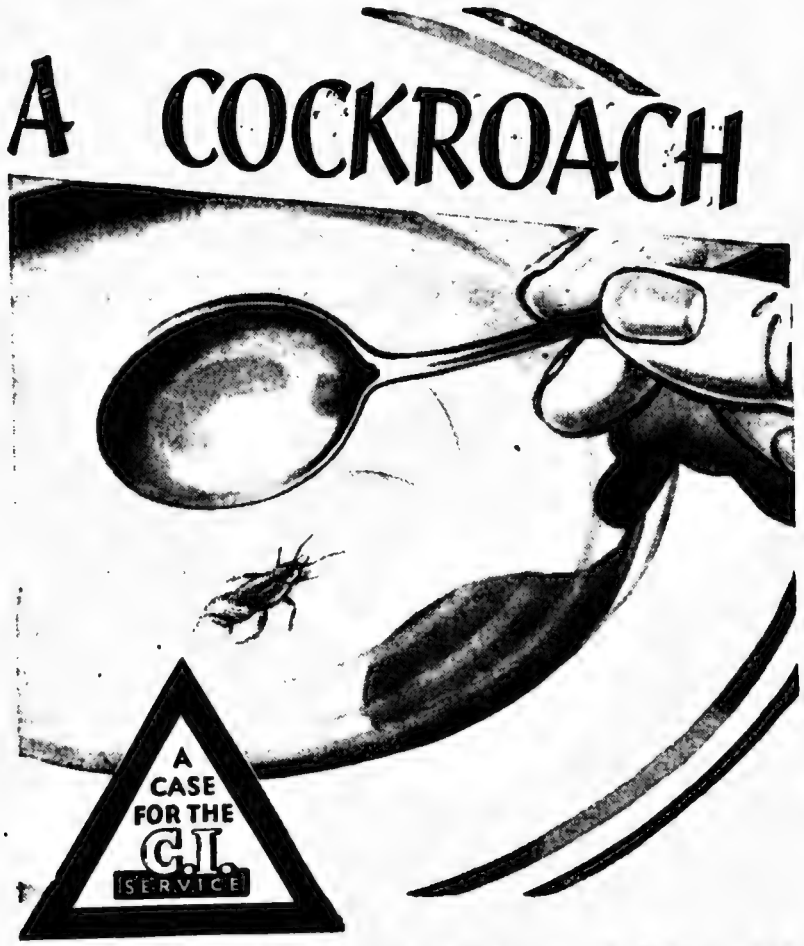
A COCKROACH IN THE SOUP



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I.K.

Jottings for Juniors

By the Chief

VALVE COUPLINGS

FOR the past couple of months we seem rather to have gone off the track, and away from the subject of amplifiers. This is not really so, for an understanding of the components used in amplifiers is necessary for a knowledge of how they work. Nevertheless, it might be worth turning back a few months and re-reading the articles on valves before tackling this article.

We all know that every amplifier consists of a number of valves. A loose term for the

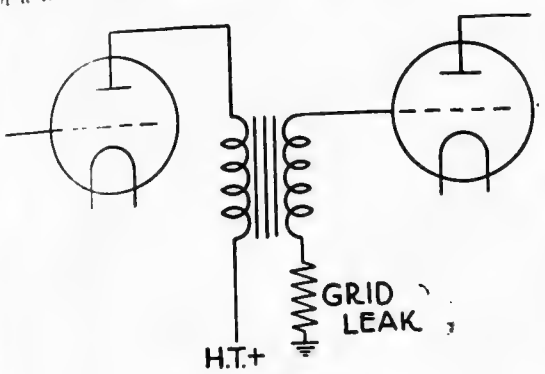

Fig. 1

system of connections is *in cascade*, which means that the output of the first valve is fed into the second valve, which amplifies it and passes on the signal to the third valve, and so on. (Let me emphasise that this simple description does not apply to the relatively complicated circuits of radio receivers.) How are the various valves connected together?

The output of a valve appears at its anode; the input signal is fed to the grid. It would seem therefore that a simple connection from the anode of valve 1 to the grid of valve 2, and from the anode of valve 2 to the grid of valve 3, and so on, would meet the case. Such a circuit has been used; but it has two serious objections: first, that as we have seen, the anode is always at a considerably higher voltage than the grid, therefore if the grid of valve 2 were at the same potential as the anode of valve 1, the anode of valve 2 must be at a considerably higher potential, and so on through the circuit.

The second objection is that the output of a valve is, as I have previously emphasised, *current*, while the input to the grid must be *voltage*. How are these difficulties to be overcome?

There are two basic answers to the question. The first is to put a transformer between the two valves, the output current from the first valve feeding into the primary (remember, a transformer needs current, not voltage) and the secondary (in which a voltage is induced) connected to the grid of the next valve. Actually, this method of connection is used rather for the later stages of an amplifier.

What happens to the other ends of the transformer windings? Well, it's rather convenient to feed the H.T. to the anode through the primary of the transformer, which is accordingly generally connected to the source of H.T. As regards the secondary, we saw before that the grid must be tied to earth through a high value resistance known as the grid leak; for the same purpose this resistance can serve to connect the transformer secondary to earth. We then have the circuit shown in Fig. 1.

Now, a transformer is essentially a current-fed instrument. To construct a transformer to carry the minute currents of the earlier valves, which will have an equal response over the required frequency range, is by no means easy, and so for the earlier stages another coupling system is preferred, known as resistance-capacity, abbreviated to R.C.

We have seen that our coupling circuit must do two things: it must isolate the H.T. on the anode of valve 1 from the earth potential on the grid of valve 2; and it must convert the current produced by valve 1 into a voltage which can be handled by the grid of valve 2. For these two purposes we have during the past two months discovered suitable components: to transmit an alternating voltage (the speech voltage) and yet stop a direct voltage we can obviously use a condenser; if current is fed through a resistance, a voltage is produced across that resistance.

And so our R.C. circuit comprises in its simplest form first a resistance of fairly high value, connected between the anode and earth, which converts the anode current into voltage;

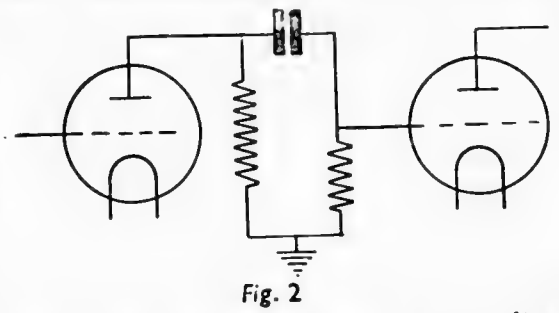

Fig. 2

then a condenser which transmits this voltage to the grid of the next value. A grid leak is, of course, still necessary, so our circuit becomes as shown in Fig. 2. Actually, this basic circuit is often so modified that it is difficult to recognise the essential components, which are, however, always present.

NEW SOUND REPRODUCER COMING

An entirely new type of sound reproducing equipment, developed by Western Electric Export Corp., in co-operation with Century Projector Corp., is stated in the U.S. Trade Press to be ready for world-wide distribution next year. The equipment incorporates a new principle of film stabilisation and new features in loudspeakers and amplification, and will entirely replace Western Electric's mirrophonic systems.

The sound head in the de luxe model contains a magnetic stabiliser in contrast to the rotary stabilisers in common use to-day. There is a tight loop arrangement, which prevents oscillation of the film and makes for fixed frequency reproduction without flutter. A smaller unit, based on the same principle, does not use the magnetic principle, but the quality of reproduction in both is identical. The tight loop eliminates the free movement on both sides of the scanner, a common failing of the old free loop arrangement, which sometimes results in an off-pitch tone in reproduced music.

Interchangeable units which have been introduced obviate a total replacement of the machine.

Preamplification units are incorporated in the soundheads, using the same Western Electric tubes as the Armed Forces "walkie-talkie" machines. This system was used about ten years ago and is reintroduced now with an adjustable volume control in the soundhead. This simplifies the existing method of panel volume control, and the projectionist has merely to turn the dial in the head for the desired volume of sound before the switchover.

The joining of the vertical shaft in the projection head with the horizontal shaft in the sound head is an exclusive feature ensuring simple and complete co-ordination between the sound and visual mechanisms.

A new Altec Lansing loudspeaker development will be used for the sound reproduction in the theatre.

THE UNFINISHED SYMPHONY

Continued from page vii

gest that the whole movement of movemented thirds be taken in the left hand from its beginning at bar 9. Thus the performer has his right hand at liberty to move to an accurate playing of the clarinet lead, which Mr. O'Henry's advice leads me to suggest it would and could only result of wrong notes and a slight break where the left hand 'takes over.' At semi-quaver speed in change-over of hands, one would need exceptional technique to do it always flawlessly. For a beginner I would predict 'catastrophe at bar 13'—such an unlucky number, too, and who amongst us has no superstition?

Mr. O'Henry's analysis of form leaves him no space to advise on the importance of the pizzicato bass in the main subject.

"Perhaps Mr. O'Henry's article lacked these suggestions due to his sailing for the Channel Islands before he had time to analyse his implications."

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INTERCHANGE OF BRITISH AND FRENCH TECHNICIANS

A.C.T. Secretary Outlines Agreed Scheme

ADDRESSING members of the A.C.T. on his return from Paris, where he had been discussing trade union problems with French labour organisations, George Elvin, A.C.T. Secretary, outlines a scheme of interchange of film technicians between this country and France.

A resolution was passed at a meeting in Paris as follows:—

The undersigned, at a meeting on August 30, 1945, of the Permanent Committee of Technicians and Specialist Film Workers of France with Anthony Asquith (President) and George H. Elvin (General Secretary) of the Association of Cine-Technicians of Great Britain, affirm their agreement to the principle of the future exchange of technicians and specialist workers between France and England. Such exchange shall be made on the basis of an equal number from each category to be employed at not less than the minimum trade union rate in the respective countries.

It is agreed to discuss the decision with the film producers of the two countries so as to make effective as speedily as possible this exchange of technicians and specialist film workers which is mutually desirable in the interests of the development of film technique amongst the members of both trade unions.

The next step, as mentioned in the resolution, Mr. Elvin said, is that the French union must approach French producers and the A.C.T. must approach the B.F.P.A., and if we can get the approval of the two producers' associations to the agreement, then if the Ministry of Labour in both countries approves the scheme, it can start operating immediately. Once the principle is agreed there will have to be agreement on certain final details, for example, the period within which the exchange must be completed, agreement on the number of technicians to be exchanged, also provision, if felt necessary by either party, that there should be some right of veto or suspension of the scheme by reason of unemployment or some other cause.

One of the things which French film technicians seem very keen about, Mr. Elvin went on, is co-operative production. There is quite a movement started and approved by the French unions which encourages co-operative production on the best lines. Technicians work for a very minimum salary, raise the balance of production costs through the usual channels and have a percentage share in the profits according to their salary. Another organisation was particularly interesting which was also a co-operative organisation, but of a different character. This organisation is called "Matrise Artisanale de l'Industrie Cinematographique." Apparently the French Government has administered for many years certain funds available for the furtherance of their art to skilled craftsmen. After a long struggle the French technicians have got hold of some of this money and they have formed a co-operative organisation to make films where the artistic r[illegible]s the prime consideration, and box-offic[illegible]uccess of secondary importance. Again, as [illegible] other co-operative organisations, all the [illegible]workers and technicians are paid a minim[illegible] salary for the job, but they have very [illegible]eresting rules and regulations, and one of [illegible]m provides how the profit, if any, shall [illegible] distributed—50 per cent. back to the or[illegible]sation, 25 per cent. to the technicians, a[illegible] 25 per cent. to the other workers.

The question of an Internation[illegible] Federation was discussed with the Secreta[illegible] of the French Federation du Spectacle (Jacques Marion) and also with the Joint Secretary of the C.G.T. (Benoit Franchon) and with M. Berthomieu, President of the Film Technicians' Union. The proposed new constitution of the world T.U.C. makes provision for the establishment of International Federations under the auspices of that new body. Membership of these international federations would be open to the appropriate unions in all the countries affiliated to the World Trade Union Congress. It is proposed, under the new constitution, that the world T.U.C. as such shall be responsible for the organisation of an international body for all the principal industries which are connected with the trade union movements in each particular country. This procedure is now being endorsed and the A.C.T. was asked that if it desired that there should be a Film Technicians' International it would be preferable that it should come under this new provision.

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THE CATHODE FOLLOWER

Applications in Sound and Picture Technique

By A. BUCKLEY

IN the immediate future projectionists and engineers are going to hear quite a lot about the "cathode follower"—a device about which comparatively few articles have been written. Like many other subjects it relies for its complete investigation—practical and technical—on extensive mathematical analysis; and those writers who have expounded their ideas on the subject—in common with far too many writers—are not entirely innocent of filling their articles with formulæ, to the utter disgust of the interested reader.

I think it is possible to show the action of this device without using even a simple

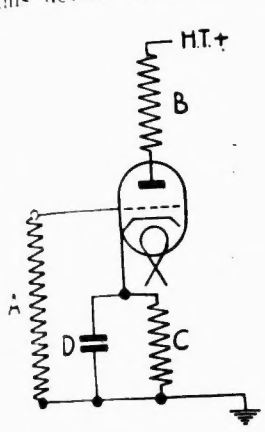

Fig. 1

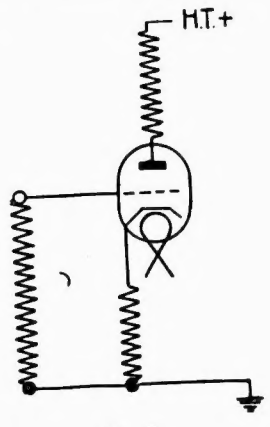

Fig. 2

formula. A knowledge of simple amplifier valve action is all we require before we discuss the cathode-coupled stage, or cathode follower.

Let us examine Fig. 1—a simple ordinary amplifier stage—where we have an ordinary triode valve and its essential power supplies.

A is the resistance of the input section—from grid to earth.

B is the resistance of the anode load, without which no ordinary valve can operate.

C is the cathode resistance, which develops the necessary bias for the valve, and

D is the by-pass condenser.

As the condenser (D) offers little opposition to alternating currents in comparison with the resistor (C) we can redraw and omit the latter as in Fig. 2. But as far as the direct current supply to the valve is concerned, the condenser is more or less non-existent and we can redraw as in Fig. 3.

We know from simple theory that an alternating voltage applied between grid and earth will—by the natural function of a valve—induce a magnified voltage in the anode load—that is the essence of valve action—see Fig. 4.

A—the input resistance will be high—grid to earth.

B—the anode resistance will be high.

C—the resistance of the cathode circuit—as a whole—will be low.

Let us use imaginary figures for comparison:—

A = 1,000 ohms.
B = 10,000 ohms.
C = 500 ohms.

Now, if we remove the condenser (D) we shall have no easy path for alternating signals and they will have to pass through the cathode resistance. Thus the passage of signals will affect the normal bias of the valve, and it can be shown that the voltages developed across the cathode resistance will always be in opposition to the signal itself. So, if a strong signal comes along across grid and earth it will be opposed by the resultant signal across cathode resistance, and amplification will be reduced. A very weak signal will have exactly the opposite effect and amplification will be increased. The action is natural and purely automatic. Here we have a primitive form of negative feed back, or degeneration. This properly applied reduces many forms of distortion and overloading.

Matching for Efficiency

Before we discuss the cathode-coupled circuit let us discuss matching. Just as it is important to match things in mechanics for high efficiency, so that the power applied is equal to the power absorbed—a large horse power for heavy loads, a small horse power for small ones—so it is important to match things electrically, so that they balance each other. One would not normally endeavour to work, say, a 6-volt A.C. motor from a 200-volt A.C. supply—or vice versa; in each case it would require matching by a double wound transformer—one winding to suit the supply, one to suit the load. It is a very elementary fact that a simple electric cell gives its maximum efficiency when the resistance of the load is the same as the internal resistance of the cell itself. Likewise all amplifier circuits and components require balancing or matching to each other, if they are to perform at maximum efficiency, *i.e.*, a high impedance should feed into a high impedance—a low impedance into a low impedance.

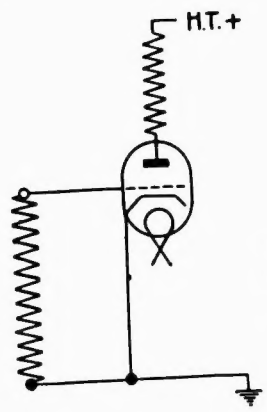

Fig. 3

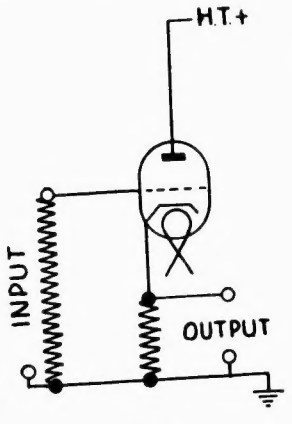

Fig 5

Suppose we wish to couple a high impedance load into a low impedance one—that is, match one to the other, in a way slightly similar to matching an output valve load to a loudspeaker, we can dispense with the anode load and use the cathode resistance instead as an output circuit. (See Fig. 5.) Note we are matching from 10,000 ohms to 300 ohms. The important thing to note here is that under these circumstances—in all cases—we shall never have any voltage amplification. The signal existing across the cathode resistance will at all times be less than that across grid and earth, but, since we are using the circuit purely as a "matching device," we are not concerned with amplification at all.

The Cathode-Coupled Stage

Let us now check the action of the cathode-coupled stage. Suppose the grid goes more positive; the anode-cathode current will increase, more volts will be dropped across the cathode-resistor and cathode will go more positive. Cathode follows the grid. If the grid goes negative, current will be reduced and cathode potential will fall. Again cathode follows the grid, and whatever—within reason—the grid does, the cathode will follow every step; but it will never quite reach the same potential change, so we say the voltage amplification is less than unity. It is important to note here that the grid and cathode are always in step with each other—whatever the grid does, the cathode follows; hence the term cathode follower. In an ordinary valve circuit the reverse happens—the grid circuit and the anode circuit are always completely out of step.

As an output stage, where voltage amplification is not required, but rather the amplification of power, the cathode follower can be used with great efficiency. We can obtain good power with little distortion and operate on all audible frequencies from 15 to 15,000 cycles per second, and also on radio frequencies up to several million cycles per second—and with no attenuation—or weakening.

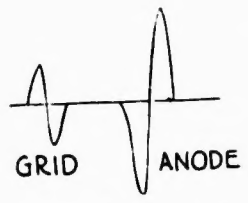

Fig. 4

We can match perfectly a circuit of, say, 10,000 ohms to one as low as 50 ohms, and by a mixture of cathode loading and ordinary valve coupling we can match a low impedance to a high one (Fig. 5).

Applications

The principal applications of the cathode follower are:—

(i) For matching a high impedance to a low one and, modified, matching a low one to a high one.
(ii) As a "buffer" stage.
(iii) Video coupling in television.
(iv) For oscilloscope time bases.
(v) To obviate losses in oscilloscope probes.

We have discussed (i) fairly well, so we will deal briefly with the others.

(ii) The cathode follower is used so that one stage of a radio or audio-frequency amplifier can be coupled to another without any appreciable damping of the input circuit, that is, the transfer of signals from one to the other can be effected without, say, the first circuit being aware of the latter's presence. That is as simple as it can be put. The valve in this case acts as a "buffer" or shock absorber. Note that when using the cathode follower as a "buffer" stage, we are not so much concerned with "matching one load to another" as placing a load across the output section which will make no difference to the circuit. Let us go further. Suppose in an ordinary amplifier stage we have a resistance of 10,000 ohms in the anode load. If a 10,000 ohm load is placed across this, then the resultant value will be 5,000 ohms (two resistances in parallel). But if a 10,000 ohm load is placed across a 300 ohm cathode load, well it just does not make any practical difference to it at all.

Television Uses

(iii) In television we sometimes wish to amplify the video or picture signal, so that black and white tones will not be changed to white and black respectively. An ordinary valve stage will reverse the tones and make a negative picture out of a positive one, for did we not say that input and output circuits were out of step? A cathode follower will not change the phase at all, so it is quite suitable for the purpose. In sound reproduction this out of step (or phase change) does not make any difference as we are dealing with a purely to and fro motion. Therefore, the cathode follower would have no application in this respect.

(iv) The cathode follower had its first application as a "time base" valve whereby the electron pencil in a cathode ray tube

Continued on page xxx

Note. Throughout this article the word "resistance" has been used somewhat loosely. It is not strictly correct in every case but its use makes the fundamentals of cathode coupling very easy to read and understand, the primary purpose of the article.

THE CATHODE FOLLOWER

Continued from page xxix

could be caused to sweep across the fluorescent screen in a suitable manner, either for television or oscilloscope work.

(v) In certain delicate cases when using an oscilloscope probe—a device similar to an oversized fountain pen for locating minute electrical effects—it is necessary to have an extremely high resistance between the search wire and earth. It is also necessary to convey those minute signals to a cathode-ray tube without losses or interference; so a cathode follower valve of midget dimensions is enclosed within the probe itself, and the high resistance signal is converted at the source to a low resistance one. A signal of this type is not so susceptible to losses as it was in the original form.

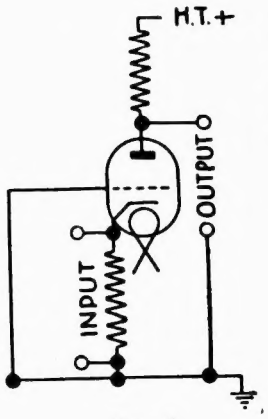

Fig. 6

The cathode follower is a British invention and has been used extensively in wartime radio. It may play a very important part in future high-class sound reproduction, and it will probably be part of every television equipment as applied to kinemas. The device offers plenty of scope for practical experiment, and projectionists would be wise to delve rather deeper than this introductory article pretends to do.

SAVE YOUR WASTE PAPER

THE COMMERCIAL FUTURE OF 16-mm. FILM

DOUBTS whether the future predicted for 16-mm. distribution will be as easy as has been thought are expressed in a letter which appears in the American trade paper *Box Office*.

The writer is Edward H. Stevens, of Stevens-Ideal Pictures, Atlanta. He says:—

"The glowing account of the commercial film exhibition business which was given by someone in Hollywood did not contain all the facts concerning advertising film in 16-mm. It will be most difficult for exhibitors of 16-mm. commercial motion pictures to compete with the advertising films shown in theatres. The 16-mm rate to the advertiser is many, many times the rate charged by the regular theatre and few advertisers would care to pay the high rates except in some instances to reach certain specified limited audiences.

Selling May Be Difficult

"It is true that the 16 mm. has made a real contribution to the war effort in the way of training men for our armed forces. This leads some people and promoters in this business to believe that the visual education business will boom by leaps and bounds. Sometimes I wonder if they analyse the question, 'where is the money coming from?' . . . Selling visual education to the teachers is an easy problem, but selling the proposition to a school board or business manager is more difficult.

"Personally, I do believe that the 16-mm. business will continue to grow and prosper. I believe our growth and prosperity depends entirely on a friendly relationship with the big motion picture Industry. When the 16-mm. business goes past the adolescent stage and really interests the large companies from a business viewpoint then we must be prepared to join with them whether it be from the exhibitors' side of the business or the producers' side.

"I see in the 16-mm business much difficult and hard work ahead in order to sell it from the visual education standpoint, commercial film standpoint and theatreless town standpoint.

"We must acomplish our growth and reach our business maturity through friendly relations iwth the 35-mm. Industry.

INTEREST IN NEW LENSES

Up and down the country considerable interest has been aroused in the new bloomed lenses recently announced by G.B. Kalee and Ross, Ltd.

Exhibitors have been quick to recognise the merits of the lenses and in the Kalee lenses the colour-corrected feature. A more brilliant light on the screen than is possible with an ordinary unsurfaced lens, and this has been proved in a large number of demonstrations.

Optical glass, with what is called a "high refractive index," reflects more light than do some other simpler types. In lens systems there are often many glass-air surfaces, and the brightness of image projected by any lens is considerably reduced by the successive surface by surface reflection losses.

It may not be generally known that the Kalee "Colour-Corrected" lens is offered at a price less than that of the previous series of untreated lenses, namely, £23. less the usual 10 per cent. special "merger discount."

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34 MICROPHONES
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THE EDITOR

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